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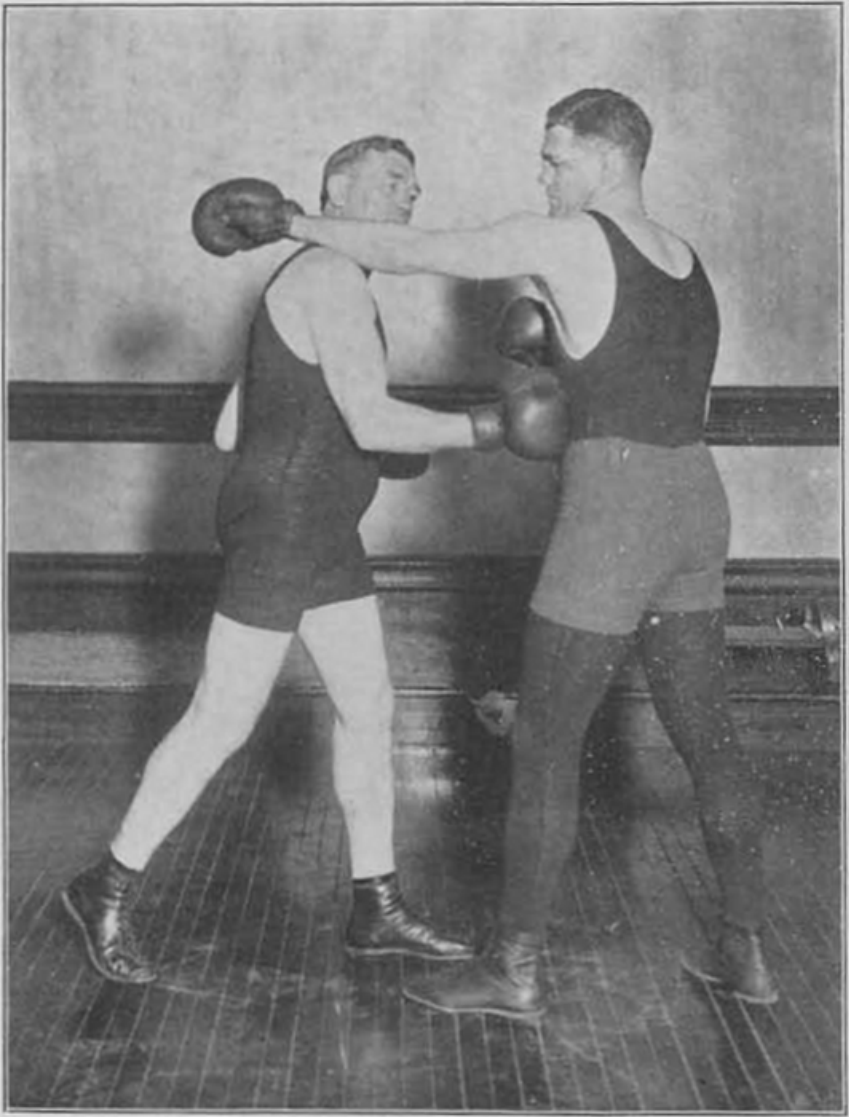
SPECIAL THANKS

Special thanks to Chris Nagel for making this document available to me for republication. Thank you!

DEDICATION

Special dedication to my amazing and supportive wife Mylinda, my wonderfully enthusiastic son Christopher, and my lovely daughter Allison.

-Kirk Lawson



PHILADELPHIA JACK O'BRIEN AND BILL BRENNAN

BOXING

BY

PHILADELPHIA JACK O'BRIEN

FORMER LIGHT-HEAVYWEIGHT CHAMPION BOXER OF THE WORLD

IN COLLABORATION WITH

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ILLUSTRATED WITH PHOTOGRAPHS
FROM MOVING-PICTURE FILMS

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PREFACE

I have spent some sixteen years in the field of physical education, always an enthusiastic believer in, and teacher of, competitive athletic sports. For years an intensive follower of boxing, I had felt the need of a thorough, systematic text covering the fundamentals as well as the advanced strategy of "the manly art of self-defense;" a text that would answer the needs of the beginner and expert alike; one that could be recommended to a daddy anxious to teach his youngster how to take care of himself, to the young man bent on self-schooling, to the more or less skilful amateur or professional aiming to improve his ability as a boxer, and finally as an aid to coaches and trainers.

Fortunately I counted among my friends Philadelphia Jack O'Brien, an acknowledged master of the fistic art, one of the cleverest exponents of skilful boxing. Never weighing more than 160 pounds, Philadelphia Jack O'Brien took part in 227 battles, most of them with opponents outweighing him by from 10 to 80 pounds, almost

uniformly victorious, finally retiring as the undefeated light-heavyweight champion of the world. When Jack Johnson, fresh from his defeat of Tommy Burns, came to the United States, the heavyweight champion of the world, the first White Hope to lace the 220-pound Negro in the ring was the 160-pound Philadelphia Jack O'Brien. Jack's memorable 10-round bout with Stanley Ketchell remains a choice morsel of reminiscences for sports writers. If you are looking for a thrill, find and read a description of that battle.

Philadelphia Jack O'Brien's forte was scientific boxing. He was a stylist, a boxer, a cool, calculating master,

However, a good boxer doesn't always make a good teacher. Jack happens to be both. After retiring from competition he became a "maker of men," as Hugh Fullerton brands him. For almost twenty years now he has specialized in physical training, and incidentally the teaching of the art of boxing to thousands.

The book speaks for itself. It is the product of almost two years of planning and building. We have carefully gone over the entire literature on the sport. We have elaborated on the vital parts and have tried to profit by the mistakes of

others. Right here we want to thank the whole athletic profession for the hints we have derived from their publications, including books, pamphlets, magazines, and newspapers. Especial thanks are due Mr. Norman Clark for his most excellent and exhaustive review of the sport.

S. E. BILIK, M.D.

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Philadelphia Jack O'Brien and Bill Brennan. *Frontispiece*

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The "movie" illustrations are clippings from the reels of the ten-round bout between Philadelphia Jack O'Brien and Tommy Burns, The former heavyweight champion of the world.

CHAPTER I

INTRODUCTORY

Boxing is almost an ideal form of physical recreation. It offers the youth and mature man a clever and fascinating athletic pastime. It is a scientific sport combining a form of vigorous exercise with a maximum of mental activity. There is probably no competitive sport that requires as much mental agility as boxing. You have got to think while under machine-gun fire, You have got to see, plan, and act instantaneously. There is no chance for a second thought. for "time out," or "huddle." Either you have grasped the opportunity or it is gone.

In childhood and youth are laid the foundations of character and health. Boxing aids in the development of both. In itself an excellent form of physical activity, it is rounded out by the supplementary training. Since thorough physical conditioning is an almost indispensable prerequisite in the attainment of proficiency in boxing, those who become interested in the sport usually strive to build up their strength, speed, and stamina. The vigorous health gained

thereby is invariably associated with an abundance of "pep," "drive," "dare," aggressiveness, Boxing breeds confidence, gameness, self-denial, sportsmanship, mental alertness. It enables you to stand a lot of knocking about, to take misfortune with a grin, and good fortune without getting a "swelled head." It teaches self-control under the most trying circumstances, respect and consideration for your fellow beings, tolerance, control of emotions and facial expressions, ability to take and give as a *man*. General opinion to the contrary, very few boxers are mean or cruel. It is a game to them, a game challenging their manhood, testing their mettle, offering the joy of physical and mental combat, and earning them the knowledge that they have been tried in battle and have not been found wanting. It is an exhaust for the super-abundant. energy of vigorous youth.

Because of its inestimable value as a health and character builder, boxing should be taught wherever the child and youth of to-day is being moulded into the man of to-morrow. Colleges have taken up this sport with a vim. Many academies and high schools have followed their lead, I hope to see the day when boxing will be

considered as much an essential in the physical education programme as is swimming.

Every man ought to learn boxing. For some reason, no matter how active an athlete in his youth, as soon as a man marries and buckles in to “get somewhere” he suddenly finds no time for physical recreation. He will go to the movies, sit up most of the night playing bridge or penny-ante, keep the radio going while he snores loudly, but . . . “I sure would like to go to gym again. Wish I had the time. . . .” The years roll on, the erstwhile athlete begins to “go to grass,” gets sloppily fat, slow, easily “winded,” complains of “too much acid in the stomach,” “rheumatics,” headaches—in short, he is well on the way to chronic ill health. Every intelligent man knows what it means to be in good condition. He also knows when he is not in good condition. Now, when a man is satisfied to go along year after year in less than his best condition he is clearly indulging a weakness. Good health is absolutely impossible without more or less regular physical recreation. That daily half-hour for exercise is as indispensable as the cleansing of the teeth or the taking of a bath.

To acquire the art of boxing is a difficult but not an impossible task. How well you absorb it will depend on how much time, application, and thoroughness you put into the task. Hagen, Tilden, Grange, Ruth, Hoppe, Weismuller, Tunney are essentially not very different from any of us, yet *champions*. Were they superendowed by nature? Are they “born” athletes? No, All forms of athletics are artificial arrangements for the expression of our play instinct. No one is born a football star, a miler, or a champion boxer. An athlete is made, and from the most unlikely material. Read the biographies of our champions and see how many of them showed that they were “born” to gain superiority and renown. None, probably. You will find that the explanation of their success lies in the fact that they early chose, or had chosen for them, a definite line of endeavor, had the advantage of skilful training, and threw all their energies, time, and thought into the task of achieving excellency. Everything else being equal, practice makes perfect, and the more practice you get the better you are bound to be. So I say: *Go at boxing just as intensively as is necessary to become as good a boxer as you want to be.*

True enough, your ultimate proficiency will vary with your fitness for the sport. Every phase of human activity has certain requisites—we can't all make doctors, lawyers, engineers, or farmers. Those who fail to heed this are usually the square pegs in the round holes. Fighters are born, because pugnacity is an inherent instinct; boxers are made, because the science is an artificial product of centuries of evolution from the crude and punishing methods of the ancients. Some of us are gifted with certain natural athletic tendencies of physical and mental quickness and agility; others lack these qualities entirely. Some take to boxing like ducks to water; others remain "palookas" forever and aye. Any one can learn boxing, but few will be Corbetts, Leonards, Brittons, Driscolls.

The essential qualities for success in boxing are:

Brains—"athletic brains" is what Bob Zuppke calls it. It implies intelligence of the quickly perceptive, quickly reacting type. An individual may rank rather low in a general intelligence test and yet, possessing that one quality of mental agility, he may make a "natural" athlete. This type will be successful in any form

of athletic sports—all he needs is to grasp the fundamentals and persevere in training in order to develop the essential mentomuscular co-ordinations, and through continuous repetition of the same movements change the conscious action into an habitual one; that is, one that comes at the proper moment without thinking. We frequently hear of “four-letter” men in colleges, which means that they have won their spurs in four different major sports. I have no doubt that these men would have done equally well in any other form of athletics.

Some may question my choice of “brains” as the prime requisite for success in boxing. As I run over the past thirty-five years I can recall many a brawny bruiser making fierce splashes in the fistic world for a short while. And then along comes some dandy stylist, who dances all around the slugger, stabs him with all of the 57 varieties of annoying blows, laughs at his clumsy efforts, and carries off the decision and whatever glory goes with it. A bruiser never lasts long—a clever boxer always does. Think of Jack Johnson, Carpentier, Wilde, Mike and Tom Gibbons, Jack Britton—men who in their thirties, nay even forties, made a laughing-stock

of hurricane youngsters. Occasionally a slugger may overwhelm even the cleverest of boxers, but not very frequently nor for long, Berlenbach left a thickly studded trail of knockouts, but the dapper and clever Delaney stopped him. The Terrible Terry McGovern, a terrific slugger from bell to bell, couldn't dent Young Corbett's protective armor nor avoid his lightning-like counters. The fiercer they are the quicker they burn out, and when they do they are through for good; a slugger never comes back—successfully. In conclusion, it is always possible to develop strength, speed, and stamina, but brains are either there or they just “ain't”

Speed.—A boxer must be lightning-fast to avoid an attack and grasp openings for counters. He needs not the straightaway speed of a sprinter, but rather the speed of change, of shiftiness, of instantaneous reactions. Speed of change is vitally interwoven with speed of thinking. You move out of range of a blow or into shooting distance no faster than you *will* to. The ability to judge distance and properly time blows is wholly a matter of your perceptive and reactive speed, You see the opening, you decide to take advantage of it, you act. Now,

the less time it takes you to complete this cycle of thought and action, the speedier are you. This quickness of perception, reaction, and action can be modified to an extent by persistent repetition of the same movement, until, as pointed out previously, it becomes habitual, "instinctive." That is why we train and practise, and also that is why the more we train and the more actual boxing experience we get the better boxers we become, always within certain limitations, since it is the brain that slows or speeds a movement, and no amount of training can put "brains" into a sluggard. Also, the bigger the man the slower he moves, since though his mental agility may be just as quick as the little fellow's, his large body must overcome greater resistance (friction). However, the big man may be relatively fast, since his speed is compared with that of a man of his own weight and not that of a bantam.

Grit—Backbone—or in Webster's English, *Courage*.—Most beginners in boxing are timid. After all, few of us enjoy the anticipation of being lambasted just for fun. In no time at all, however, it becomes apparent that very few blows carry any real "kick," and that even those

are either disregarded or quickly forgotten in the excitement of a bout. Carpentier landed a terrific right-hander on Dempsey's jaw, shaking him up pretty badly. When the fight was over, Dempsey denied receiving this blow, and the psychologist will tell you that he probably never felt it. Thus the man who is "game" at heart needs only a little experience to gain the confidence necessary to overcome timidity. Of course the inherently pugnacious type finds his heart's content within the boundaries of the ring.

Real honest-to-goodness cowardice is rare. Most men start life with plenty of "guts." Environmental influences are the big factors that make or break a man. Professor Griffith says:* "Yellowness is rarely inherited. A few men are cowards by nature, but most men grow cowardly or unaggressive because their youth has furnished no opportunity for them to learn aggressiveness. They become a part of a gang, they have accidents and defeats which no one helps them to combat, their parents beat initiative out of them; and in early manhood they

*"The Psychology of Coaching," By Coleman R. Griffith, Associate Professor of Educational Psychology at University of Illinois.

find that their habits of passively accepting objects and events are fixed. They have learned that it is easier to dodge difficult objects and events than to meet them.” Bluntly, what Professor Griffith means is that if a boy is cowardly and unaggressive he has his parents to thank for it. If in the course of years of unfavorable training you have acquired an inferiority complex, you’ll have to grit your teeth and fight that little “yellow streak.” Finding that you are just as good or perhaps better than your opponent, you are apt to gain the confidence necessary to crush fear and misgivings. Many a man taking account of his weakness in this respect has taken up boxing and gone at it viciously in order to overcome “funk.”

Boxing, because it is a man-to-man combat, appears to the spectator as the most dangerous, but there are probably more injuries in one brotherly football game than in fifteen of the fiercest of prize-fights. Even in the days of bare-knuckle fighting the injuries were rarely of a permanent nature. There is no avoiding of occasional injuries of varying severity in athletic contests. Every sport takes its toll, chiefly because here and there a poorly trained man takes a chance. A well-trained, well-conditioned

man is in little danger even under prize-fight conditions. There are wild and woolly bruisers whose idea of boxing is that one must absorb all the punishment possible in order to get in an occasional blow at your opponent. A skilful boxer is the recipient of very few blows, and even these are of the glancing type. Benny Leonard's gloss pompadour was rarely mussed even in a championship battle.

Temperament.—Individuals of nervous temperament always make better athletes than the "easy-go-lucky" phlegmatic type. The youth who toes the mark in an athletic contest without being mentally on edge will be an "also-ran." Every good man is a bundle of nerves for hours preceding a contest. The times I felt worst I fought best, and when I felt fine and at peace with the world I knew I could not put forth my best efforts. Most athletes learn to control this nervous tension and find relief with the snap of the starter's bell or the bark of a gun. Curious how one minute you are tied in a knot, a sickly sensation of nothingness in your stomach, unable to sit, talk, or think of anything but the start, and the very next minute the bell rings, the tension snaps, and you settle down to the task with confidence and coolness.

Some boxers, especially if successful, appear to be overflowing with confidence, and approach a contest without the doubts and misgivings that harry the less optimistic ones. Blessed is he who can rip into his opponent, dominated with confident optimism, however exaggerated! It stands to reason that the neurotic type of boxer, because of his very nature, will tend to take the aggressive at every opportunity, and will find it difficult to remain on the defensive when reason dictates. His natural inclination is to be audacious and keep up a fast, persistent attack. The phlegmatic type rarely gets anywhere in boxing. The big, good-natured Willard was a good instillation of a man who had many requisites of a champion and yet, lacking the fighter's aggressiveness, failed. Everything else being equal, the pugnacious type of fighter is bound to make his mark in the game. Terry McGovern, Wolgast, Papke, Ketchell, Dempsey were all fighters at heart. Having the intelligence to adopt an individualized style of boxing, they became champions.

Strength—Speed—Stamina.—These are, of course, essentials in the making of a good boxer, but I put them last because they are acquired

with comparative ease through diligent training. The more conscientiously you train, the closer you approach perfect physical condition. Any man, in whatever condition, providing he has no organic disease, can be "built up" or "trained down" to fighting shape, which, of course, implies a smoothly working, snappily responsive neural and muscular system; a lung and a heart progressively trained to respond to the exacting demands of strenuous sport; and a digestive system that does not balk at every strange morsel.

From the above it is clear that a boxer will be the sum of his essential qualities, and since there is bound to be great variation in the relative percentage of the latter, it can be seen why no two boxers can be alike and why imitation of a successful boxer's methods usually fails. Dempsey's peculiar stance and weaving, Dave Shade's puzzling crouch, Johnny Dundee's rope-bouncing stunts, Carpentier's whiplike right-here are some unorthodox methods which have brought success to their originators. Many have tried, no one has ever succeeded in imitating these with the same results. The thing for an aspiring boxer to do is to take stock of his quali-

fications and consider the best means of utilizing his assets and nullifying his deficiencies—but all that after he has learned the three Rs of boxing.

CHAPTER II

FUNDAMENTALS

Learn the fundamentals thoroughly, The master of anything has his fundamentals down pat. This axiom holds true in any field of endeavor and it is true with a vengeance in boxing. Whether you aim to learn boxing merely for the “sport of it” or are planning to enter amateur or professional competition, you have got to know leading, feinting, guarding, footwork, etc., so thoroughly that the movements become instinctive.

The art of boxing differs greatly from “natural” fighting. Watch an untrained man in a street brawl and you will see him rush at his opponent with both fists swinging wildly in the general direction of his foe’s face. Closing in, he swarms all over his prey, ripping, tearing, gouging, choking, even biting, and finally, when the initial fury abates slightly, he tries to wrestle him to the ground. It is a safe bet that both men have their eyes shut tightly—an instinctive defensive move. The dominating

thought is attack; defense is ignored. The art of boxing on the other hand, is the cultured progeny of a barbaric parent. It is a series of scientific moves calling for specific co-ordination between the nervous and muscular systems of the body. Because your muscles are not used to these movements, your initial efforts will be clumsy, uncertain, slow. Starting out with the proverbial enthusiasm of beginners, you will make considerable progress at first, mainly because the first few moves are comparatively easily grasped. Soon enough, however, you will reach the more complicated movements. Persistent training will develop the essential co-ordinations between the eyes, the brain, and the musculature so that the fundamentals, learned tediously, one by one, will begin to merge into a smooth and graceful system. It takes time for our consciousness to analyze these new movements, but the persistent repetition of them soon leaves a permanent record in the brain and thus the new moves become habits—and that is what we must strive for, namely, to change every voluntary move into an instinctive one. A skilled boxer does the right thing at the right moment in the right way because he does not have to

think and decide—a certain move on the part of the opponent brings an habitual counter-move on his part. It must be apparent that to effect this takes time and perseverance.

In practising fundamentals you will make many errors at first. For instance, it will take lots of intensive training to overcome the natural tendencies to “telegraph” a blow, “wing” the elbows, cross the feet, etc. Don’t slur over these faults. If you are inclined to be *careless*, rip into that enemy first. If you are not getting a certain move, stick to it, go over it slowly, very slowly, but *get it pat* before you move on. No matter how long it takes, learn each fundamental in its turn. Drill at one thing at a time until you can do it in your sleep. Work slowly at first—strive for form, then accuracy. Speed will come later, Don’t try to cram in the whole bookful of instructions in a short period of time—it can’t be done. Corbett spent hours practising some new shift or feint. It will take you years before you will be able to utilize some of the more advanced moves suggested herein. For the beginner it is best to be satisfied with a limited amount of boxing knowledge, but that little thorough. You can hold your own with

90 per cent of the boxers you meet if you know no more than the left jab, a hook, a straight right, blocking, and footwork—that is providing you have these perfected.

If you are in position to be under the observation of an instructor who knows boxing, by all means take advantage of it. As you attain more or less skill in the execution of a given move, ask the instructor's opinion as to your form. You may thus avoid falling into bad habits. Some professional boxers are a great help to aspiring youngsters. Benny Leonard is an idol of mobs of little fellows because he is always ready to "lend a hand." A skilful instructor can do you a world of good. Mike and Tom Gibbons, two of the cleverest boxers in the ring, started in a Y. M. C. A. gymnasium.

Beginners should not try to improve on the instructions. The fundamentals of boxing are so orthodox that if twenty boxing instructors were asked to write a description of leads, blocking, feinting, etc., they would vary only in the phrasing. Yet it is an easily observed fact that no two men box exactly alike. The variations are usually adaptabilities to individual peculiarities, whether of physical or neural origin. Of course,

a short, chunky bruiser is not going to lead like the tall, lanky boy. Boxing is not a dogmatic science; it allows for ample elasticity in style. No one expects you to be machinelike, nor on the other hand should you make too radical departures from accepted principles. There must be some sense in the old masters. At any rate, stick to Hoyle while learning your A B Cs. Don't try variations until you have attained more than an average degree of skill as a boxer. Then, should you find that a change you have fondly cultured is making you more effective, why, by all means make the most of it. On the other hand, drop it quickly if it lessens your skill.

You will find it advantageous to practise each move while facing a mirror. This gives you the opportunity to detect and correct errors in technique instantly. It also supplies you with an even-tempered opponent available at your beck and call—you can fight your own image to your heart's content. Next turn to the dummy-bag, which, while useful for the practice of body-blows, has a tendency to slow you. Finally, when you are pretty sure that you have grasped the move, try to practise it with a partner of ap-

proximately your weight, height, and self-control.

In sparring keep away from experts who punch skill into you. Beginners and amateurs should not spar with professionals when the latter are training for bouts and cannot afford to pull their blows. Don't show your valor by serving as a human punching-bag. It will "soften" you, will cause you to lose confidence, and may disfigure you, because you have not yet learned methods of avoiding punishment.

Take up the fundamentals in the order in which they are presented in this book. Experience has taught me that it is best to build the way I am doing it here. The supporting beams are inserted in the right place and at the right time.

So, let's go!

CHAPTER III

FUNDAMENTAL STANCE

Our first aim is to learn the proper stance or position to assume while boxing.

If you have seen boxers in action you have probably carried away the impression that there are as many variations of stance as there are glove-wielders. In setting out to learn the best fundamental position you may justly ask "Which is which?" It is apparent that the justification for any position is its defensive and offensive advantage. It must also be clear that, since there is such great variation in human build and temperament, the stance assumed by individuals will vary accordingly, within certain limitations. The posture which is ideal for one type may be suicidal for another,

Efforts have been made roughly to classify boxing positions into the *English classical* and the *American crouching* types. The exponent of the former preserves a graceful, well-balanced poise, relies on clever left jabbing to keep on his opponent, knows all the finer tricks of avoid-

ing punishment and effective countering, and chooses to win his battles on “points.” He is an outfighter—no crude mixing for him. Skill, cleverness, science are the “stylist’s” stock in trade. The crouching method on the other hand is quite primitive. Charging low, like a leopard set for a spring at his prey, body bent almost in two, arms and hands covering the head and the trunk, the croucher comes boring in. You can barrage him to your heart’s content and utter weariness—the ferocious monster swallows your best blows with a relish, licks his chops, and keeps boring in with added fury and apparent inexhaustible endurance.

The adherents of the classical style of boxing unhesitatingly condemn crouching. Admittedly the orthodox style of boxing is the ideal style, but experience has taught me that the crouch has its important niche in boxing. To crouch or not to crouch is a matter of individual adaptation of methods best suited to the particular physique or temperament. Imagine a short, stocky-built boxer squaring up to a tall, rangy opponent and trying to box him at lung range! Of course “Stubby” goes into a crouch in order, to neutralize his opponent’s longer reach. Per-

haps it is unorthodox and ungraceful, but if it gives "Stubby" the chance he did not have before, why, let's give him a cheer for using his head to save his scalp! Again there are men who are inherently aggressive fighters, men of fiery temperamental make-up, who crouch because it is their natural method of attack. Jeffries, Terry McGovern, Ketchell, Papke, Klaus, Dempsey—these great crouchers would no doubt have been equally, or perhaps more, effective had they adopted the orthodox stance, but they were too much like panthers to fight like stags.

I at times wonder whether the crunch isn't more natural than the orthodox stance. I notice that baseball, football, track, tennis, basketball, and wrestling men usually stand in some sort of a crouch, Professor Griffith says:* "A correct posture does three things. It insures a position of the body and of its several members which is most favorable mechanically for the next move to be made. It enables one to maintain a 'poker body'; that is, a body which reveals no more of its intended movements than

*"The Psychology of Coaching," By Coleman R. Griffith, Associate Professor of Educational Psychology at University of Illinois.

a 'poker face' reveals the cards of a player. And finally it puts the body under that particular tension or at that degree of tonus which will be most favorable to quick reaction and to high co-ordination." It seems to me the crouch stance fulfils these conditions as smartly as the orthodox stance does.

Some clever boxers change their stance according to the type of opponent they are facing. Thus they may favor the orthodox stance against one, and the very next time enter the ring with more or less of a crouch added as a defensive or offensive weapon for the occasion. Still others may spring a crouch at some part of the bout in order to rattle the opponent or launch some trick punch. Although a staunch adherent of the orthodox stance, I used to crouch with crouchers or with opponents much shorter than I, in order to avoid shooting my blows from above down (a blow travelling downward toward a target has a good deal less force than one that is shot upward, since in the latter case more of the body is thrown in with the arm blow). Occasionally a man will crouch because he has been badly shaken up by a blow, or perhaps out of sheer fear, hoping only to "last out"

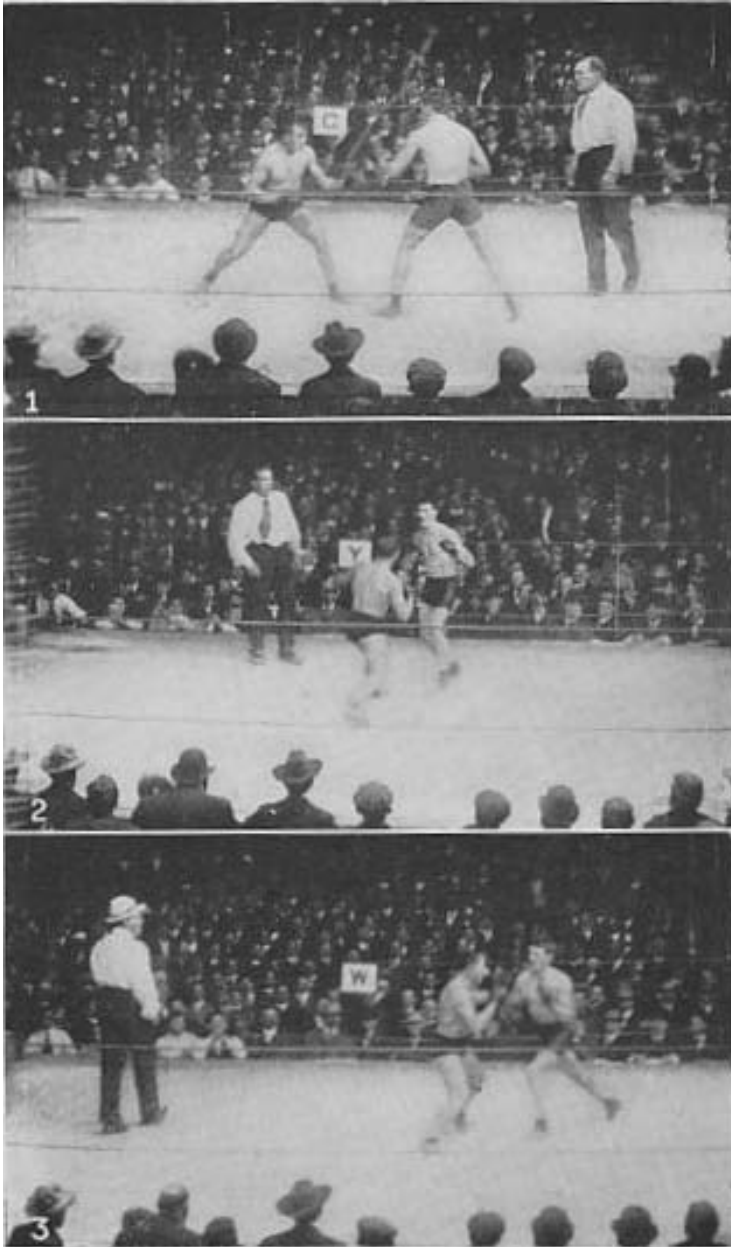


PLATE ONE

1. Fundamental stance—I am the “stylist” Tommy Burns is crouching.
2. Feinting a left. 3. Stepping into range for an attack.

the bout. And finally we have the indispensable crouch of the boxer bent on infighting.

In conclusion, my advice to the beginner is to learn the orthodox fundamental stance described below. Drill at it until it is a part of you, and then as you progress in your training you will suddenly find that you have unconsciously adopted certain variations which peculiarly suit your needs. If these variations in stance lessen your effectiveness, get rid of them. If they help you, by all means improve on them.

Technic of the Fundamental Stance. — Study the illustration and read the instructions carefully,

Face a mirror. Stand at attention, toes pointing outward at an angle of 45 degrees. Carry the left foot directly forward a distance of from 15 to 20 inches, depending on your height. You are trying to get a well-balanced base. The taller you are, the wider your base spread, and vice versa. Aim to place your feet just far enough apart to feel well poised. If your feet are too close or too far apart for your height, you will be poorly balanced and will be slow in starting, easily upset, unable to sidestep correctly and swiftly, and your punches will lack "kick."

Keep the left foot flat on the ground (later in rapid footwork you will unconsciously raise the heel slightly in order to get around faster). The right foot is behind the left one, pointing to the right. Now raise the heel of the right foot so that the weight is on the ball of the foot. This will cause the right knee to bend slightly. The left knee is also bent slightly, to avoid stiff-legged motion—you are aiming to have just enough “give” in the knee-joints to avoid stiffness. The weight of the body is equally distributed over both legs, though you use the right as a lever and push-off.

Trunk of the Body.—If the feet are in the correct position, so is the body. By keeping the body sideways, with the left shoulder and arm pointing toward the opponent, you are presenting a very narrow target, your left reach is lengthened considerably and kept as a threat to any rushing tactics on the part of your opponent, while your right is nicely poised for either defense or offense.

Left Arm.—Whether you are a right-hander or a left-hander learn this stance first. Later on, in the chapter on “Southpaws,” I will point out why it is to the advantage of a “lefty” to use the orthodox fundamental stance.

Study the illustration. You will notice that the

left arm is extended toward the opponent, being slightly flexed at the elbow, the fist at about 6 inches below the level of the left shoulder. The left shoulder is slightly hunched, serving to protect the left side of the face. The elbow is held at the level of the hip and close to the side of the body—don't allow the elbows to wing out. The gloved hand is held with the thumb side upward and facing inward, the knuckles consequently facing outward.

Proper Way of Making a Fist.—Fold your fingers into the palm of the hand so that the knuckles facing outward make a straight line across. The thumb folds inward over its two neighboring fingers—do not allow the thumb to perch on top of the list. Since the aim is to land with the knuckles, the fist will have to be turned inward and downward as the blow is delivered, a sort of a corkscrew motion. Incorrect methods of holding the thumb net all sorts of disabling injuries, such as sprains, fractures, and dislocations.

Right Arm.—The upper arm is held close to the side of the body, with the elbow close in covering the “short ribs” and at about the level of the right hip. The forearm and the hand are

held across the abdomen (and “solar plexus”) and rest on it. On this point there is considerable difference of opinion. Many boxing teachers believe that the right forearm and fist should be held away from the abdomen and slightly toward the opponent, the glove wide open, facing the opponent. I have, however, found my method most effective both defensively and offensively, and urge that you follow my instructions.

Shoulders.—The left shoulder is toward the opponent and slightly raised to protect the left side of the chin. The right shoulder is held slightly depressed.

Head.—Turn the head slightly to the right. Tuck your chin into the hollow beneath the hunched left shoulder and keep it there—don’t allow it to bob all over as an inviting target for stray shots. Keep the jaws set—teeth dosed.

Eyes.—Look at the opponent’s eyes but not so intently as to ignore the rest of his body. With a little experience you will find that it is possible to watch his eyes and yet see every move he makes with his shoulders and arms. Some men simply cannot look into an opponent’s eyes. In such a case it is advisable to look at him in a general way, which is quite effective too.

Watching the feet or the shoulders (except perhaps in infighting) cannot be recommended, though there are some boxers who do it. Don't flinch or close your eyes as you hit or guard—remember the old adage "Keep your eye on the ball."

Proper Way to Breathe.—Breathe through the nostrils unless some physical defect compels you to breathe through the mouth. Breathing through the nose serves to cleanse the inhaled air and warm it before it reaches the lungs. Mouth-breathers soon feel quite dry because of the inhalation of dust particles which coat the throat.

Having assumed the stance, beginners will probably find that "it doesn't look nor feel right." Well, it wouldn't for a while. Hunching this and twisting that will at first make you feel like a jack-in-the-box. Preserving the stance, make yourself relax, be at ease, see whether you can achieve gracefulness. Don't practise like an automaton. It is not statuesque posing. Strive for balance and ease, but be eagerly alert. You are a fighter, not a cigar-store Indian. Jump to position as if you are squaring up to an opponent. Bob on your feet as if there are springs in your shoes. Learn to keep your muscles thor-

oughly relaxed—this is the first rule in striving for grace. The normal tonus of the body is sufficient to give you that alertness which should characterize your movements. Avoid rigidity—stay supple. Even your fists stay relaxed until the moment the blow is started. In practising with a sparring partner strive to be just outside of his reach, so that a short step forward will bring either of you within hitting range.

The Crouch Stance.—I am describing the crouch stance here because it appears to fit in best, but I will ask beginners to skim over these paragraphs for the present. Go on to the essential fundamentals. Later, if interested, you may refer back. I have pointed out above the justification for the use of a crouch stance under certain circumstances.

Technic.—From the fundamental stance bend the trunk forward and downward, pulling in the “stomach” and raising the arms closer to the head. The knees are bent slightly more than in the orthodox stance. The degree of crunching varies greatly with individuals. Some, like Dempsey, crouch but little; others are bent almost to a right angle.

CHAPTER IV

STRAIGHT-LEFT JAB

The most frequently used blow in boxing is the straight left to the head or to the body. Because of its advanced position the left arm is a potent defensive and offensive weapon. It is the reconnoitering squad, the advance skirmisher, the light artillery that foils the opponents best laid plans and paves the way for your right. It may be used for harmless but more or less annoying jabbing or a most-punishing punch-producer. The straight left is the safest blow in boxing, because of the advanced position of the left arm and because, in following through the arm delivery, the body is still farther swung out of range. The follow through also carries your right farther back, from whence it can be snapped forward with added momentum and force. The straight left is the swiftest full-arm blow that can be delivered from the fundamental stance, because it has the shortest distance to travel—it is more than half-way there before it starts.

The straight left may be used as a lead—that

is, a blow delivered with the intention of landing and punishing; or as a jab—a mere peppering away at some part of the opponents face in order to gauge the distance for a lead, get the accuracy and timing of blows, annoy him, disconcert him, get him riled, or finally in order to camouflage your real intentions and thus create an opening for a damaging blow with either the left or the right.

The straight left is generally considered to be the “backbone of boxing,” and rightly so. In a bout the great majority of your punches should be straight lefts either to the head or to the body, and most of your points should be made on these blows. Still, don’t go to extremes—reliance wholly on your left will not get you far. The boxer who uses his right only as a guard and ignores its offensive value is a one-legged cripple doomed to mediocrity. No matter how effective your left, it can rarely approach the power and accuracy of the more natural right—unless you are a southpaw. Make the most of your left, use it for all it is worth as a weapon of attack, but don’t forget you have a right. The essential qualities of any punch are: form, accuracy, speed, and power.

A straight-left lead without a sting in it is a debit. Because the left is used so frequently in feinting and jabbing it is often “softened” and lacks force when delivered as a lead or a counter. The left arm is naturally not as powerful nor as well controlled as the right, though it appears to be slightly quicker. Many right-handers have by persevering practice developed lefts carrying a pack of dynamite. Whether used as a jab or as a lead, the straight left should shoot out with the speed of a bullet, snap out like a suddenly released taut spring or a tightly stretched elastic. You will never fully appreciate how fast a punch can and should be delivered until you witness a boxing-contest between two good men. The slower the delivery of a punch, the less apt it is to land and the easier countered; the faster, the more certain it is of getting by the guard and finding its objective.

The less actual punishing power in a punch, the less respect will an opponent have for it. Finding that there is no sting to your blows, he may wade right into them, swallowing the powder-puff taps in order to get in his own best. Therefore, when practising, work first to attain correct *form*, then *accuracy*, which includes

proper judgment of distance and timing, then *speed*, speed, and more speed, and finally get a *kick* into every one of your punches. Your blows may lack both speed and force at first. Every day of persevering practice will bring improvement. Swing your shoulder and body (well controlled) into every blow with the swiftness and power of a tiger—it is the well-timed co-ordination of the whole body that packs the dynamite into a punch.

Soon enough you will know how to feint in order to create openings for your leads. Feinting is vitally important in camouflaging your real intentions. It stands to reason that if you mean to punch his nose you are not going to tell him about it nor are you going to fix your glittering eye on his sensitive proboscis in joyful anticipation of the damage you mean to inflict. What you will do is feint a drive to his “stomach,” and then when you have him nicely gauged—*bang!*—you shoot that unexpected straight left to the nose.

It is self-apparent that full-arm blows can only be used at long range. You cannot shoot straights when infighting.

Technic.—Here you are, well poised in the

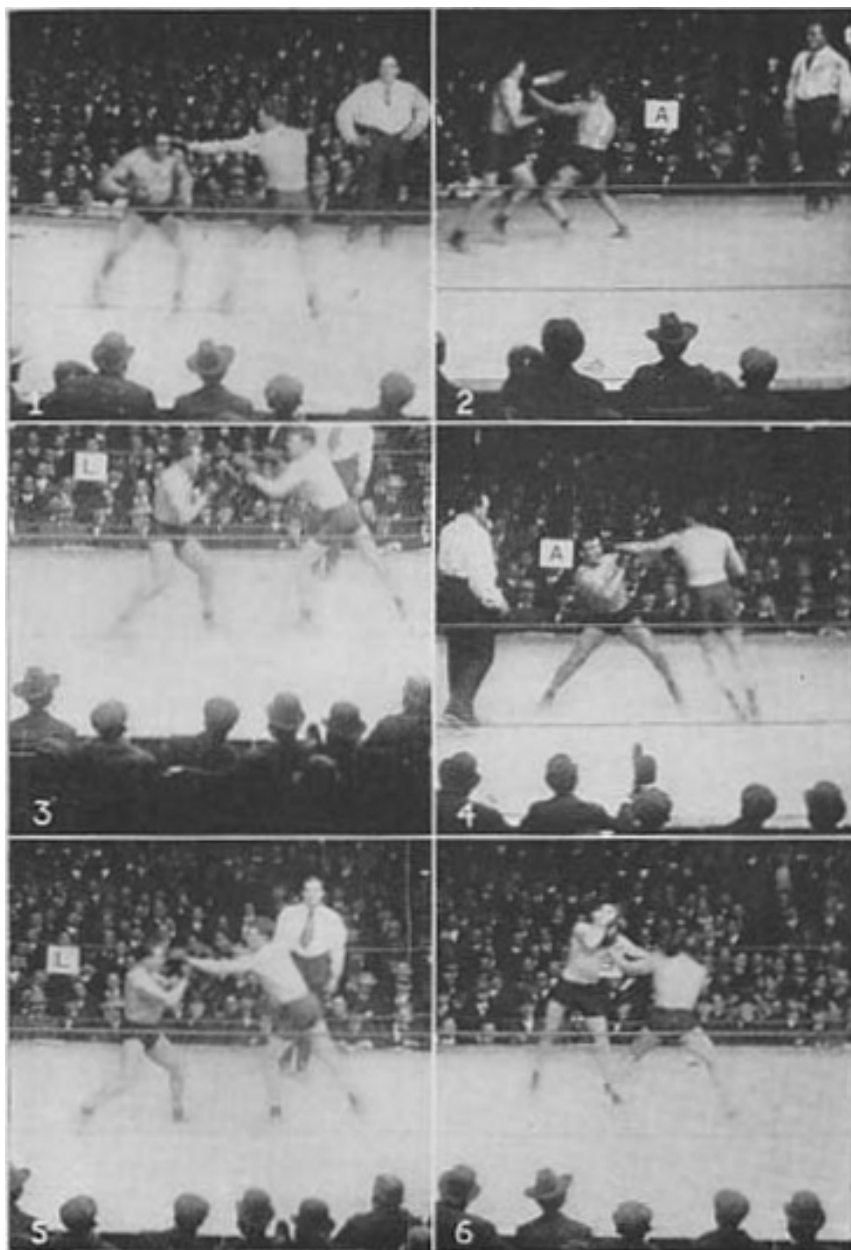


PLATE TWO

1. Jabbing. 2. Starting a left. 3. A straight left in full sail. 4. A hook that is almost a straight. 5. A viscous left lead throws me off balance. 6. Stopping Tommy's left and shooting one in return.

fundamental stance, bobbing eagerly up and down, watching your opponent's eyes. From time to time you feint a left to the head or to the body. Suddenly you see an opening for a straight-left lead to the head. Like a bullet your left fist shoots out from the exact position it is in at the moment, straight for the opponent's jaw, mouth, or nose. At the same time you take a short, sharp step toward your opponent with your left foot (since until the moment of attack you were dancing just outside of range, it must be clear that in order for you to come within reach you must take the short step forward). Your fist lands as the foot hits the ground. Your left shoulder and the left side of the body follow through (well controlled), swinging forward, adding momentum and force. As the blow progresses, the forearm and the fist turn inward and downward (corkscrew motion) so that the fist lands with the fingers and the thumb downward and the knuckles foremost.

The twist of the arm turns the left shoulder upward and inward, thus lengthening the total reach and serving further to protect the jaw from a counter. The amount of weight you throw on the forward foot (the left) will de-

pend entirely on how accurately you connect. The more weight you throw in with the lead, the more “kick” there is in back of it, but also the more chance of losing your balance if the opponent slips you. Carpentier had a way of throwing almost all of his weight on the left foot, his right foot being clear off the ground, when delivering a straight left meant to hurt. To avoid a counter he would swing his body farther to his right, thus lessening the target, and draw in his “stomach” to steer clear of body-blows. This is quite a risky stunt and should not be tried by any but the cleverest and fastest boxers. Whether you land or miss the straight left, snap the arm back to its fundamental position—don’t dilly-dally and don’t get into the habit of dropping the arm to the side after you land.

When used as a jab there is less forward propelling force in the straight left. You snap it from the elbow with speed and just as much sting as you can possibly get into the blow without following through with the body, merely swinging your shoulder forward and inward to get additional reach. You usually jab until you get the distance and proper timing for a lead.

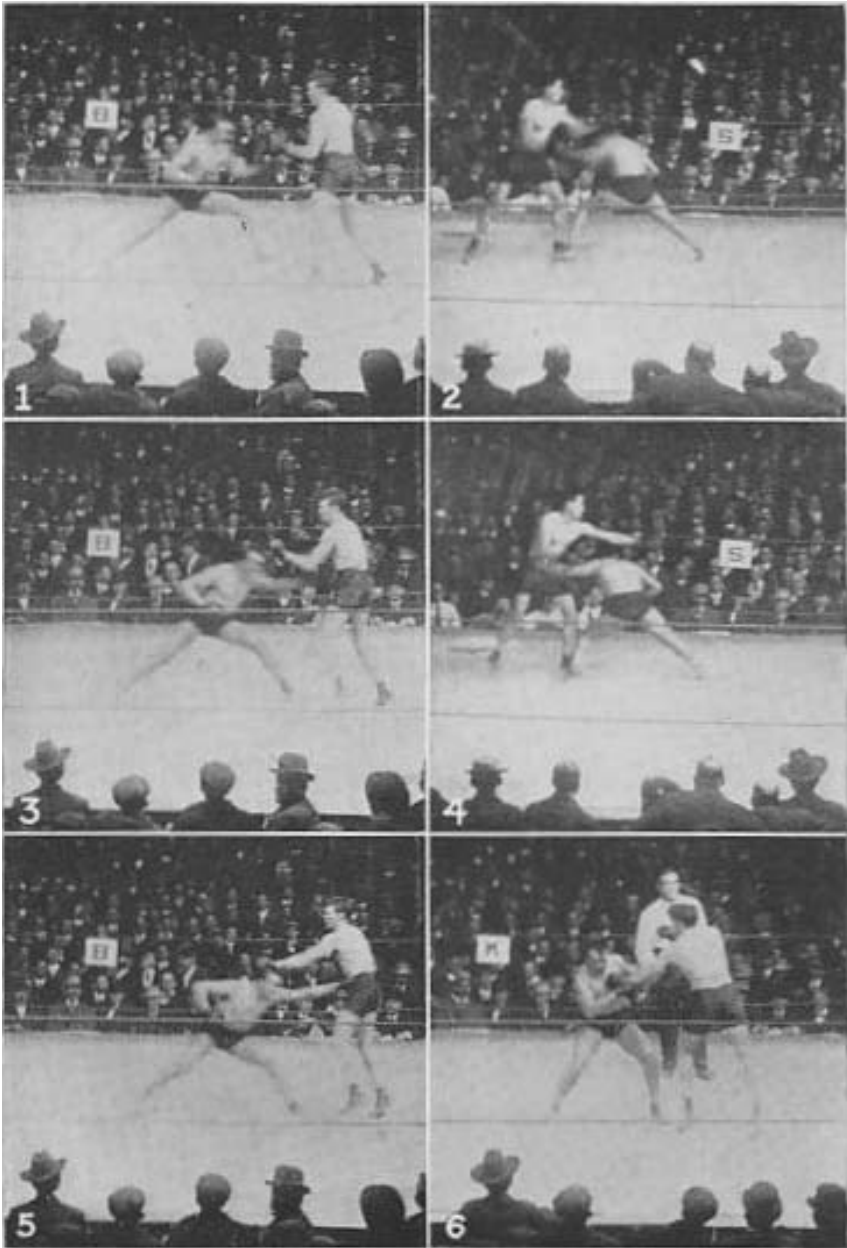


PLATE THREE

1. Tommy starts a left to the body. 3. It is on its way. 5. Fails to land. 2 and 4—Another way of stopping a left to the body. 6. I try one.

Some Things to Avoid.—Don't "telegraph" your blows; that is, don't draw the arm back before you shoot it. To be effective, the punch should start from wherever the fist happens to be at the moment. If it is farther toward the opponent you will not get as much force into it. but it will be a quicker blow because it has less distance to travel. On the other hand, if your left starts from closer to your body it will have additional momentum and power but will take slightly longer to reach the target. Therefore, when jabbing, to get proper distance keep your left farther toward the opponent; but when you have him gauged carry your left at a point where it appears to combine a maximum of speed and power.

There is no sense in shooting a straight left when you are circling or sidestepping to the left. This carries you away from your target, lessens the force of your blow even if you do manage to connect, and brings you closer to his dangerous right. As a rule always weave to your right, keeping your right guard poised to block his counter, which will most likely be a left. Having landed a good left, follow with a right, and then again with a left.

Training Routine. — 1. Face the mirror. From the fundamental stance practise snapping straight lefts to the head and swiftly returning the arm to position. Be sure to follow through with the shoulder and the side of the body.

2. Combine the above with the short, sharp step forward with the left foot. Recover quickly.

3. Feint, lead high, block high. Feint once or twice, Then shout a straight left to the head, taking the short step forward and bringing the open right glove (palm facing toward the opponent) to cover the left side of the jaw. Snap back to position. Later practise the straight left to the head on the punching-bag.

The Straight Left to the Body.—The technic of the blow varies but slightly from the straight to the head. Owing to the fact that the body-blow is delivered from closer in, the arm is slightly hooked as the fist is driven home. Feint to the head. Take a quick step forward and to the right, inclining the body forward and downward in the same direction, at the same time driving the left fist to the “mark,” which is the depression just beneath the breast-bone. Aim to get in as close as is possible in order to get the full swing of the body back of the blow. In

bending forward don't close your eyes. Watch his free arm. The crouching will help you avoid his right—keep tab on his left, you have your right to take care of it.

The straight left to the body is used quite frequently as a lead, especially by short, stocky-built men, and even more frequently as a counter when the opponent leads a left to the head. The blow is not quite as “safe” as the straight to the head but safe enough to be popular. Certainly the body offers a greater target, especially after the opponent leads and creates an opening.

Training Routine.—At first before a mirror and later on the dummy-bag, go through the mechanics of the left to the body. Be sure to feint before leading. Don't “telegraph.”

CHAPTER V

DEFENSE

Before proceeding to outline the methods of avoiding any particular blow, I am going to review all available defensive measures. I do not expect the beginner to make use of the more difficult of these, but it will do him good to know about them, and perhaps recognize them when he sees them or perhaps when he himself instinctively makes use of them. Undoubtedly the easiest and safest way of avoiding punishment is to keep running away, a policy followed every now and then, but one that can hardly be recommended to budding champions. If you are inclined that way, go in for track and field. The more usual methods are:

Guarding or Parrying.—Which implies the warding off of a blow by interposing a part of the guarding arm. Practically no force is needed. At just the right moment you put your arm in the way of the oncoming punch, which is thus derailed and bumped off its tracks. The *right moment* is usually when the blow is almost on top of you. If you parry too soon, the opponent

has time to check the blow or change its direction. If rather late, you are still the gainer, since you avoid the full force of the punch. It is not only unnecessary but absolutely wrong to reach out to meet a full-arm blow. Carrying the guard away from the body leaves a greater target to shoot at. Thus if the opponent had only feinted or jabbed faint-heartedly to get you to lead, you have played right into his hands by creating the opening he was working for. I repeat, wait until the blow approaches you and then snappily interpose your guard, swaying back slightly at the same time. A blow may be parried in or out, up or down, and with either arm. Guarding from the inside is the best method, since it leaves you the inside position, which in boxing is considered an advantage. As a general rule you parry a left lead, or a swing, with your right, and vice versa. Occasionally you may stop a left lead by swinging your left across your body—a *cross-parry*. The mechanics of the different methods of parrying will be discussed in the next chapter.

Stopping or Blocking.—Here, instead of sidetracking the opponent's blow, you take it on some part of your body not very susceptible to

harm. Thus you can stop a lead by catching it in the open glove of your guard, or allowing it to strike your forearm, elbow, upper arm, or the shoulder. If the punch is a hard one you will have to put considerable resistance in your block, by tensing your arm, to avoid having it carry through past your guard. Accepting a blow means more or less bruising of the soft tissues, some degree of nerve shock, and considerable wear and tear on the system, which may ultimately hasten fatigue and exhaustion. Not infrequently a boxer will concentrate his fire on the opponent's biceps, punching them black and blue, so that the victim can hardly raise the arms because of the numbness and pain. The disability is a temporary one, leaving no after-effects, but for the time being it is sufficient to make one an easy prey. Sam Langford and Jack Johnson were quite adept at this type of punishment. An additional objection to stopping punches is the fact that a good punch, no matter where it lands if it lands solidly, is bound to throw you off balance just long enough to expose you to further blows or at least prevent effective counters on your part. Stopping, as a method of defense, should be used only by be-



PLATE FOUR

1. Parrying a left and coming in for a counter. 2. In an emergency the elbow serves effectively. 3. Slipping a left. 4. Side-stepping and slipping a left. 5. Swaying
6. Ducking

ginners and in an emergency by advanced boxers; for example, in smothering a wild flurry of blows showered by a hurricane slugger who aims to overwhelm you.

Safely Block.—Here the object is to stop a blow before it gets under way. As you notice your opponent starting a punch, you quickly place the open glove either on his biceps, his forearm, his bent elbow, his shoulder, or his fist, and pin his arm in position by pressing on the part. This stunt is rarely used in long-range fighting but is an effective defensive measure in infighting. Occasionally when the opponent carries his lend far out in front of him so it is quite close to you, it has been found good policy to paw at it with the glove of your guard, punching it outward, interfering with your opponent's preparation for a lead or a counter.

Slipping implies the avoidance of a blow by permitting it to swish harmlessly over either shoulder, the head being bent away from that shoulder. Effective slipping calls for a "good eye," judgment of distance, proper timing, and smooth co-ordination between the brain, the trunk, the head, and the arms—all qualities which can only be attained in time with earnest

and diligent practice. The mechanism is simple enough, the execution of it quite difficult. As the opponent's blow approaches you, you quickly incline the head and the trunk forward and away from the shoulder over which his blow is to be allowed to slip, shooting a counter at the same time. The head is bent well to the opposite side, the chin pointing down and dug into the dust. The forward impetus of your opponent throws him right into your counter, adding to its force and effectiveness. Exactly when and which way to slip is a matter of judgment, which comes only with experience. Your aim is to time the blow and slip it just as it nears you when your opponent's forward lunge cannot be checked, and your ducking forward toward him will carry you clean. At first you will probably exaggerate the bending and the ducking away from the blow. Experience will bring the necessary confidence and refinement in technic. You will soon enough find out that it is possible to make him miss you by inches, leaving you in splendid position for counters. On the other hand, if you duck clean out of range you are the loser, since, though you have avoided his blow, you cannot counter.

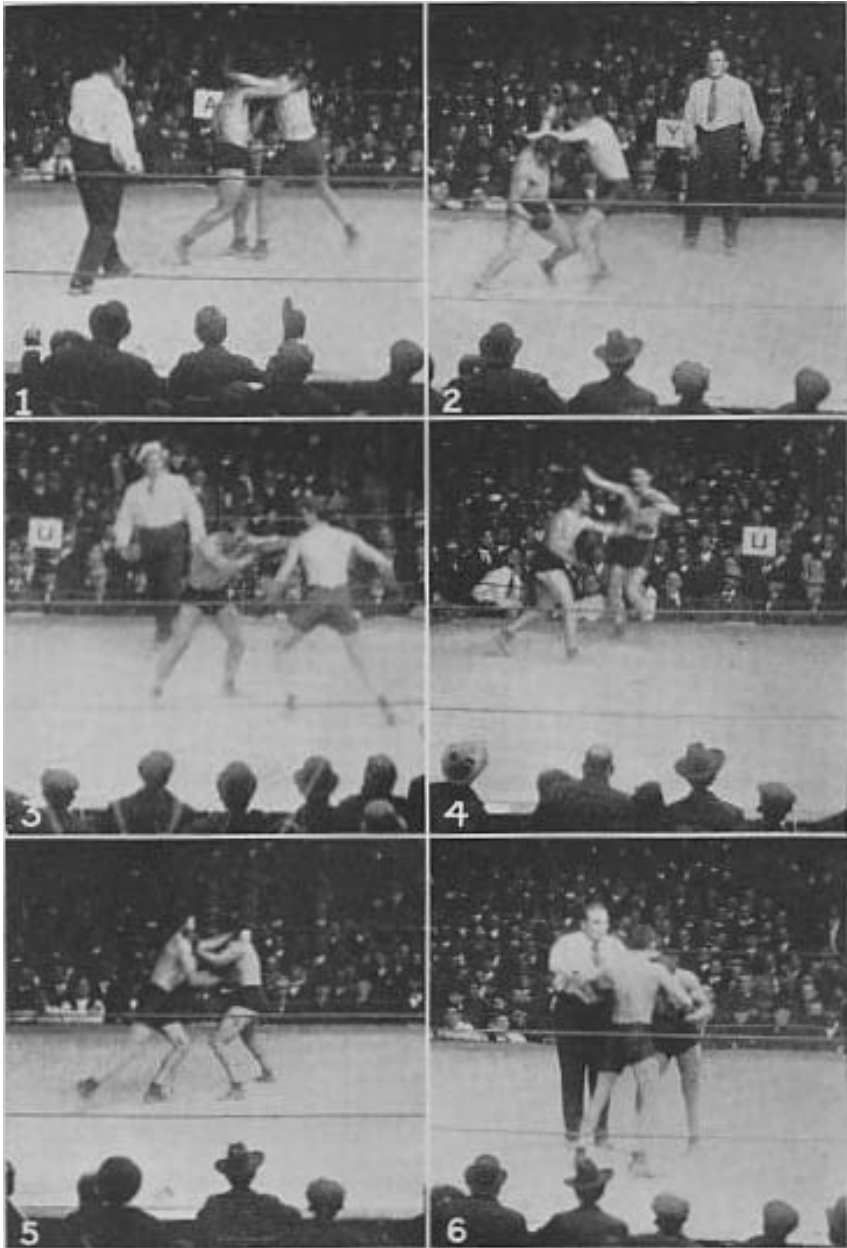


PLATE FIVE

1. A double slip. 2. I block Tommy's Left, he slips mine—watch his right! 3. Defensive hitting—his straight left beats my right round-house. 4. Jumping out of range. 5. Safety block. 6. Clinching.

Slipping correctly enables you to retain your stance and be ready to cut loose with all your batteries. At all times keep your eyes open and on the opponent—don't forget he has another gun. It is best to slip a left lead over the left shoulder, so that you are carried to his left and forward, where you are in position to use various counters to the exposed left side of his body; for example, a right cross to his jaw or a right jolt to his heart. It also carries you farther away from his right, which is poised for a follow. Occasionally a clever boxer will slip a left lead over the right shoulder, countering with a straight right either to the body or to the head and blocking the opponent's right.

Ducking.—In ducking, the object is to avoid a blow by getting under it. Consequently the blow is usually a high one, a swing most frequently, a hook occasionally, a straight rarely. Your object is to time the opponent's punch and at just the right moment quickly bend the knees and, bringing the head and body forward, duck under the blow. Just as quickly straighten up and rip away with either fist to the body. Do not close your eyes when you duck forward or you'll step flush into an uppercut. Your crouch

will naturally bring your arms closer to your head—keep them there, since he cannot reach your stomach. A wise opponent, seeing that you always duck under swings, will shoot one as a feint and immediately follow with a ripping right uppercut which may catch you unawares,

Swaying can help you avoid many blows, and in the course of sparring or a bout you will often sway away from a blow instinctively, since the nervous system is always alert to protect the body. In the course of time, with persistent training, this method of defense can be developed so as to become a great asset. Your aim is to sway the body from the hips away from the blow just enough to make him miss, and then swiftly sway back to position for a counter. In practising swaying, strive for smoothness and proper timing while retaining the fundamental stance. Sway back to position with force, so as to add momentum to your counter.

“Riding with a punch” is a form of swaying with the head which enables you to lessen the force of a punch when for one reason or another it is too late to wholly avoid it. This is a most important defensive move and should be practised diligently.

Defensive Hitting.—The object here is to beat the opponent to a blow. Recognizing in some way that he is going to shoot, you start a counter just a fraction of a second ahead of his lead. If you land before he does, his blow either does not land at all or has no “kick” to it. To anticipate the moves of a man who is your equal in boxing speed and skill takes some mighty quick judgment. Of course, if the man is a slower puncher than you, you can quite often beat him to it, even though your blow starts a moment after his. Again, if his blow is a longer one, you may get there first; for example, your straight-left jab beating a swing. From the above it is quite clear that defensive hitting, however vital a phase of the art of boxing, is no meat for beginners. It requires a lot of excellent boxing judgment, speed of timing, judgment of distance, accuracy, and swiftness of delivery. In order to develop defensive hitting, practise with men less experienced than you are.

Clinching is undoubtedly one of the most important branches of boxing, especially from the defensive view-point. Clinching is a real art and not at all a matter of brute strength. There are variations in methods, depending chiefly on

the type of the boxer's physique. It is always advantageous to get your arms inside and under the opponent's holding his arms sideways and upward by forcing; your arms under his armpits, This is the method that I personally favored and would recommend as tie only method to be used where you are of about the same height as your opponent. If you are the taller of the two, this method is even more effective. If, however, you are the comparatively shorter man you will have to look about for a more suitable technic. Here are a number of variations used by various successful boxers:

1. Watch opponent's lead, step inside of it, and placing both gloves on his shoulders glide them swiftly downward until you are able to grasp his biceps while striving to imprison one or both of his gloves by catching them between the corresponding elbow and the side of the body. Now rest your body on him, but not so carelessly as to lose your balance should he manage to slip out. Stay close until the referee orders a clean break.

A variation of this method is to pin the opponent's elbows against his sides with your gloves while trying to imprison his gloves against your sides. By sliding your gloves along his fore-

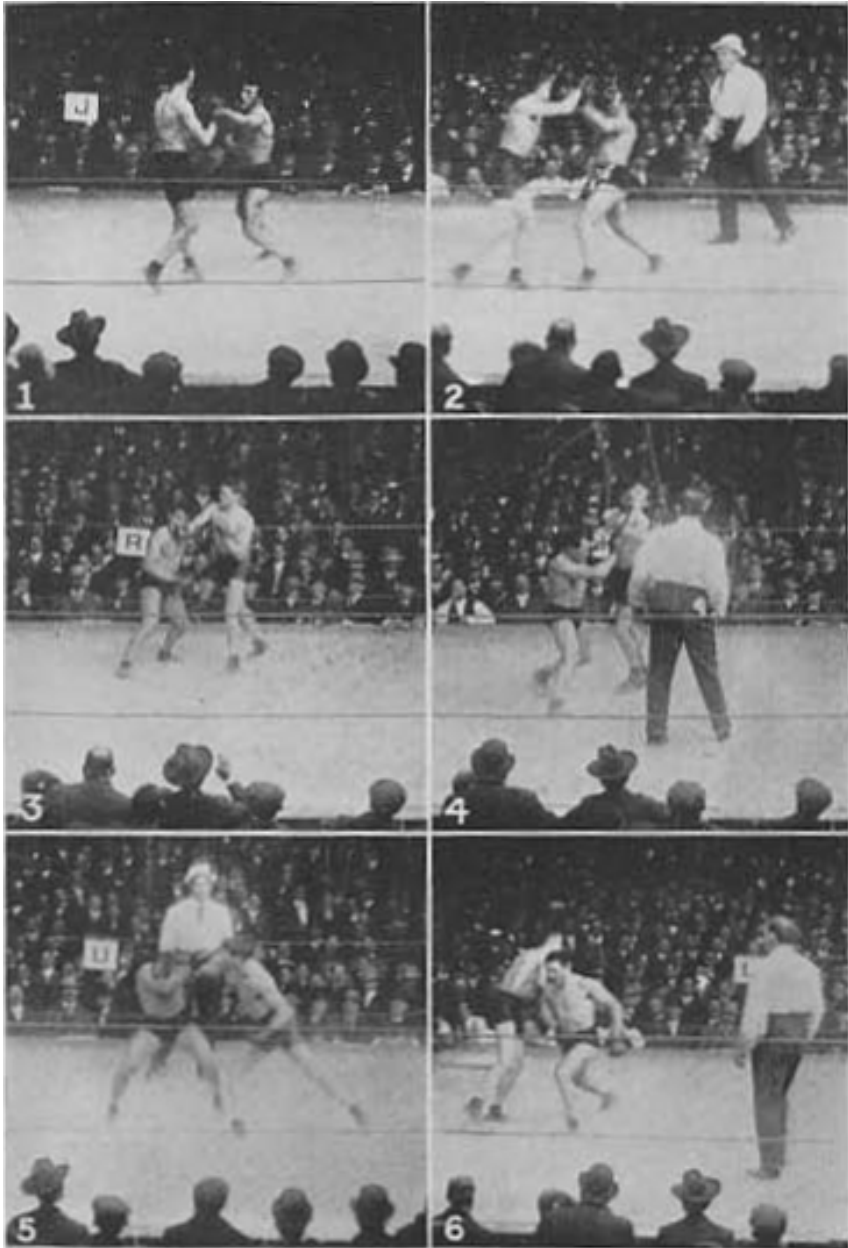


PLATE SIX

1. Parrying 2. Stopping 3. Side-Stepping and slipping. 4. Riding with a punch.
5. Covering up. 6. Side-stepping and blocking.

arms you are able to hold him until you are ready to jump clear.

2. Some tall boxers, after closing in, quickly pass the left glove under the opponent's right arm and, reaching backward, carry the glove upward toward the right shoulder, thus impeding the movement of the right arm. At the same time the trunk of the body is forced so closely to the opponent's right side and shoulder that any movement of the right is made impossible. The right arm moves swiftly down the left arm of the opponent and at times down to his wrist, which is grasped and held firmly. Not much force is needed to hold even a husky slugger powerless in this kind of a clinch.

Going into a clinch every time you miss or land a blow, or every time you get near enough to your opponent, is ridiculous, a great waste of energy, and gets you nowhere. If you are bound to play absolutely safe, jump out of range, or sidestep, or run. You are justified in clinching to stop infighting, to steady yourself when hurt, weak, or groggy, when you are temporarily winded and need a breathing-spell, when a missed lead or hook has shot you toward the opponent unbalanced and more or less exposed to his counters, when he is attacking fiercely

and you are tired of blocking, when you slip into a clinch, almost unwillingly, just after avoiding and finding your opponent right on top of you.

Generalities.—There is no sense in grasping the body in clinching. As long as the opponent's arms are loose you are not protected.

If you have a loose hand, try to do as much damage as you can.

Pound his sides and his face if you can reach it.

When ordered to break let him push you away, Break cleanly.

On breaking don't get a mile away from your man unless you are doing it intentionally.

Don't waste energy wrestling in the clinches. Let him do it. Use your strength to keep him from getting an arm loose, but don't bother showing him that you are pretty strong too. You are not in a wrestling-match.

It must be quite apparent that slipping, ducking, swaying, and defensive hitting are far superior to parrying and blocking, since in the latter methods one of your arms is temporarily lost as a weapon of offense. In the former you are left with both arms ready to take advantage

of any opening which is sure to occur when your opponent leads. If you do have both arms available for offense and are not countering, you are not boxing. Therefore make it a rule that when avoiding a blow you counter.

Some clever boxers frequently make use of the arm which had just been used to parry a blow in delivering a counter. For example, suppose your opponent shoots an left lead. You wait until it is almost on top of you, then raise your right guard with a forward swinging motion which just manages to shunt his lead and then goes on to land with a partial hook on the opponent's left side of the jaw. This, of course, requires more than an average degree of boxing skill and proper timing. As a rule, when you parry or block you lose the chance to counter with that guarding arm.

Beginners should start with guarding and blocking, which are the simplest to learn and really the safest. As they grasp footwork they will find ways of avoiding blows by means of timely sidestepping. Slipping, ducking, and swaying will take considerable training and so will clinching.

CHAPTER VI

AVOIDING STRAIGHT LEFTS

The chapter on defense should have given you a pretty clear idea as to the means available of avoiding straight lefts. If you are a beginner you will limit yourself to the more elementary measures, such as blocking and guarding. After you have thoroughly grasped these you can tackle the more advanced methods, I have previously pointed out the virtues and weaknesses of each method and will avoid repetition.

AVOIDING STRAIGHT LEFTS TO THE FACE

Blocking, or stopping, is a comparatively simple, easily learned, and safe method of avoiding any blow. We instinctively throw up our hand or hands to ward off blows. A straight left to the head should be caught in the wide-open right glove, the palm of the hand facing toward the opponent. The glove is held close to the chin and covering it, while the forearm and the elbow protect the body. Some boxers be-

come quite adept in the art of stopping a straight left by catching the blow on the up-raised right shoulder, a stunt which is clearly dangerous for beginners.

Parrying or Guarding Outward.—Biding your time until the blow is almost on top of you, you snappily interpose your right, which is extended toward the opponent as if you had started a straight lead and had suddenly cheeked it. The opponent's left strikes the outside of your right arm and is shunted off its course. Now the left side of his body is wide open and it is up to you to shoot a counter. After parrying with your right you are in position to hook your right downward toward the opponent's chin, by simply continuing the forward motion of your right. This is a very effective counter and a comparatively safe one, since you still have your left to take care of his right or for a follow shot. You can drive a left counter to his head or body, but be sure to duck forward and to your right in order to avoid his right. This method, of parrying a straight left to the head from the inside out, is the best, since it leaves you the inside position, and is the only one used in instructing beginners.

Outside Parry.—As the opponent's lead approaches you, sway back slightly and bump his fist or forearm with your open right glove more or less forcefully so as to throw his lead inward. If there is considerable impetus in back of his lead and you give it a hefty bump, it may serve to throw your opponent clear off balance. Watch for the opening and shoot your counter. A right cross to the jaw swishing across his thrown-away left, a right to the heart, or a left to the face or body are possibilities.

Upward Parry.—As the left lead nears you, catch it in the open glove of your right guard and shove it upward, thus widely exposing his whole left side. Shoot your counter.

Downward Parry.—Here the object is to bang the lead downward. Very rarely used.

Cross-Parry.—As you progress in boxing you will find occasions when almost instinctively you will quickly bring your left hand across to parry his straight left either inward or outward. If you aim to throw his lead inward, you will have to get your glove to the outside of his lead. The object is to catch his flying fist in your left glove and shove it to your left. If you mean to throw his lead outward, your left glove bumps his forearm on the inside.

Sidestepping.—As the opponent's left lead approaches you, you take a quick sidestep to the right by bringing your right foot forward and to the right, at the same time ducking slightly to the right. This will allow his lead to slip harmlessly over your left shoulder. Completing the sidestep, turn quickly toward the opponent's exposed left flank and drive counters. There are openings here for: a right cross to the jaw, a straight right to the heart or short ribs, a left to the body, etc. Don't try to think of counters in terms of "What did Jack O'Brien say I ought to do?" but shoot the punch that is called for by the type of opening created. To be effective a sidestep has to be well timed and carried out with a suddenness that leaves the opponent unable to change the direction of his blow.

It is also possible but not advisable to avoid a left lead by sidestepping to the left. The danger is that this move tends to carry you toward your opponent's right gun. However, it may be sprung occasionally as a surprise move. As his lead nears you, you step smartly to the left, starting with your left foot and ducking slightly to the left, thus allowing his lead to slip over your right shoulder. His forward impetus

throws him into your right, Your left is poised to take care of his right, which he is most likely to let go.

Slipping has been dismissed above. Of course it is possible to slip a blow without sidestepping at the same time, but it must be clear to you that the combination is much better both offensively and defensively.

Swaying.—An excellent method of avoiding any full-arm blow, but it takes a cool head, a good eye, and swift action to make it safe. Practise it at every opportunity. Let friends lead at you while you strive to avoid by swaying.

Ducking.—Some short, chunky-built boxers avoid straights by ducking under them and countering with a left to the head or body, but it certainly cannot be recommended as a routine.

Defensive Hitting.—You would have to be a mighty fast man with your gloves to beat a man to a straight left to the head.

Jumping out of range of a straight is taught by many instructors. This is especially impressed on amateurs who are sent in with orders to deliver a blow and then skip back. There is no doubt that there is safety in this method, and occasionally, when in a pinch, you will proba-

bly use it instinctively. I certainly would not recommend it as a routine measure of avoiding punches except of aggressive right-swingers. Jumping out of range is effected by pressing on the balls of both feet and taking a quick jump backward where you can resume the weaving and sidestepping.

Of course your aim is to reach a stage where you will be doing most of the avoiding by means of sidestepping, swaying, slipping, and ducking.

AVOIDING STRAIGHT LEFTS TO THE BODY

Blocking.—Catch the blow on the forearm or elbow of the interposed right guard.

Parrying.—Same as the straight left to the head, the left to the body can be parried by side-swiping it outward with the extended right guard, or banging it inward by hitting the oncoming fist from the outside, or occasionally by banging it down with the right forearm.

Footwork.—Sidestepping is not used to avoid a left to the body. Jumping out of range is one of the best methods of avoiding this punch.

Swaying.—By “drawing in the stomach” as much as possible you can frequently avoid a

body-blow. If too late for any form of defense, contract your entire abdominal wall to partially lessen the effects of the blow.

Defensive Hitting.—Seeing the opponent start a left to the body (he usually drops or pulls back his right at the same time), shoot a swift left to the head. The left counter will serve to swing your body farther away from his oncoming left. By “drawing in your stomach” at the same time you can lengthen the distance to such an extent that his blow falls short of the mark.

Beginners should use the blocking, parrying, and jumping-out-of-range methods of avoiding straight lefts to the body.

CHAPTER VII

FOOTWORK

Clever, well-timed footwork enables you to

1. *Avoid blows.* The more adept a boxer is at footwork the less does he make use of his arms in avoiding blows. By means of skilful and timely sidestepping and slipping he can get clear of almost any punch, thus preserving both of his guns for counters.

The mighty Sullivan might have ruined Corbett, but he couldn't reach or land on the bobbing, weaving, and, left-hooking "Gentleman Jim." Many a husky slugger raining potential destruction exhausts himself trying to corner and sting a dancing-master. Even the blows that do reach the fast-moving target are mostly made worthless by the swaying and sidestepping. Many clever boxers are able to drop the arms to the sides, leaving themselves widely exposed, and yet by sheer footwork avoid the fiercest punches. It requires skill and, also, a mighty cool head, but is mere "braggadocio,"

and I recommend that it be eliminated from the start.

2. *Avoid rushes.* Frequently an opponent starts in with a vicious rush, aiming to overwhelm the more skilful boxer, either striving for a knockout or merely to wear his man down in order to lessen his effectiveness. The fiercer the rush the easier it is avoided, providing you keep your wits and do not allow his ferocity to make you forget all the science you have absorbed. Let him rush. There is no danger in his flying around but only in his landing. A quick timely sidestep and the bull roars by, badly off balance and a cinch for a counter. Every “stylist” boxer is faced by these hurricane rushers, whose plan of campaign is to overwhelm the cleverer man, to create fear, or to get him riled, and thus upset his poise and calmness.

3. *Avoid infighting.* If you are tall and lean and rather weak about the abdomen, you had better be very skilful at footwork. Your opponents are sure to play for your mid-section. Your aim is to avoid infighting. No matter how clever you are with your fists, you’ll never keep the body-punchers off without footwork of the highest type. You have to be too quick and too

nimble and too enduring for these infighters, in order to exhaust them sufficiently to try boxing.

4. *Stay within range of your opponent.* Of course it is easy to run away from your opponent and thus be fairly safe, but that is not what you are in the ring for. Your aim is to avoid his blows and yet remain in close enough range to take advantage of any opening for an attack. An effective defense is admirable, but you are there to beat your man and you can't do it by steering clear of him entirely. Clever footwork enables you to avoid his blows and yet remain within firing range.

5. *Retain the fundamental stance.* It is essential to preserve the balance and poise of the fighting-turret carrying your artillery. No matter in what direction or at what speed you move, your aim is to retain the stance which has been found the most effective for boxing. Let the movable pedestal be as nimble as possible.

6. *Rest your arms.* In the fundamental stance your arms are held in semiflexation, and that is bound to tire them sooner or later. Many a time, while sparring or in a bout, your arms will feel like "lead" and you will want to drop

them to the sides in order to give the arm and chest muscles a chance to relax. If you are clever at footwork you can do this in comparative safety. All you do is dance and weave a little farther out of range. The few moments of rest bring new pep into the arms.

Speedy, clever footwork is naturally more adaptable for lighter men. No one expects a heavyweight to be as shifty as a bantam. However, the big man should be as thoroughly trained in the mechanics of footwork, to gain skill if not speed. No matter how slow his footwork, he may be by far the faster man when compared with his opponent. The object of footwork is not the display of nimbleness and ability as a dancer, but rather to move quickly and effectively at just the right moment to attain a defensive or offensive advantage over the opponent. Aimless jumping about is a mere waste of energy which should be conserved.

With the lighter fellows footwork should be a constant go from bell to bell. A moving target is very hard to hit and a fast-moving one even harder. Footwork is never as exhausting as is infighting and clinching, which it helps avoid. The little fellows bob, weave, and dance

while on their “toes,” while big men almost uniformly box flatfooted. Splendidly conditioned big men may dance on their “toes” (really on the balls of their feet, heels being raised slightly off the ground) for a round or two but soon enough get to shuffling flat-footedly. Hitting while flatfooted of course adds to the power of blows. It is interesting to note that negroes, irrespective of weight, have a tendency to box flatfooted.

Technic.—In general, always advance with the foot of the side in which you are planning to move. Thus, if you are sidestepping to the right, start with the right foot.

Advancing.—Slide the left foot forward, a distance of about 8 inches, the propulsion coming from the ball of the right foot. Now draw up the right foot an equal distance. Repeat this advance in short, quick steps.

Retreating.—Reverse of the advance. Start by moving the right foot back about 8 inches, then draw the left foot back an equal distance. Repeat in short, snappy steps.

Jumping Back Out of Range.—The occasion may arise when a quick backward jump to avoid a punishing counter is advisable. Push on the

balls of both feet and spring back sharply. Regain your balanced stance and proceed to bob and weave.

Sidestepping Right.—From the fundamental position bring the right foot sharply to the right and forward a distance of about 18 inches. This should carry you to the outside or the opponent's left. You will find that as you take the step to the right, the right side of your body swings forward and the left side back, so that you rotate toward the opponents left flank, and as you complete this half-circle movement you will find that your left foot is again in its normal position, namely, ahead of the right. If you have taken the sidestep to the right in order to avoid the opponent's left lead, you should sway your body and duck your head in the direction of the step; that is, to the right. His left will swish by over your head and in the direction of your left shoulder. Now as you wheel left toward the opponent you have his whole left flank exposed, and can quickly land a right to the heart or jaw with telling effect.

Sidestepping Left.—Carry the left foot sharply to the left and forward, a distance of about 18 inches, Bring up the right foot an

equal distance. The step serves to swing the body to the right, bringing the left side of the body farther forward and closer to the opponent's right. For that reason the left sidestep is not used as frequently as the one to the right. Most of the weaving and sidestepping is to the right, keeping you closer to his left and farther away from his right hand. Occasionally a left sidestep is taken just to vary the direction of the weaving and even less frequently in slipping a left lead, getting inside of it in order to counter with a right. It is also used in starting a right to the body.

Generalities.—Keep weaving and bobbing at a comfortable pace, “stepping on the gas” when necessary. Keep to the right.

TRAINING SUGGESTIONS

Practise advancing, then retreating, and alternations of the two. You will find sidestepping more difficult and will have to allot more time to work out the necessary co-ordinations. Later mix sidestepping, advancing, and retreating, bobbing and weaving in all directions. Go slowly at first, speeding up gradually until you are dancing at your fastest clip. Remember always

to retain the fundamental stance. No matter what you do with that moving pedestal, your turret carrying the artillery must remain well poised, a constant threat to your foe. The object is not so much to shuttle as to glide and bob on the balls of your feet, like a toy on springs. You will feel pretty clumsy at first, but in the long run footwork is not a difficult art to grasp. Aim always to retain the relative position of the two feet. Don't get them too close nor too far apart, nor crossed. If you move in long strides you will be poorly balanced, slow, and always out of range. On the other hand, if your steps are quite short you are wasting energy and getting nowhere. Experience will teach you just the right length of striding for you.

In practising with your sparring partner you can divide roles, one retreating while the other is advancing, and vice versa, like a dancing couple trying to keep step with each other.

CHAPTER VIII

STRAIGHT RIGHTS TO HEAD OR BODY

The right arm is naturally better controlled and more powerful than the left. Since in the fundamental stance the left side of the body is to the forefront, whereas the right side is well back, right-hand blows gain additional momentum and force as they shoot forward. The disadvantage of this position is, of course, that since the right has a longer distance to traverse to reach its target, it is easier detected and avoided. Moreover, in your fundamental (side-ward) stance you offer your opponent a very narrow target, well covered, but when you shoot a right-hander, your whole body is swung forward, presenting a big target wide upon for various counters. For the above reasons the right is rarely used as a lead but is usually kept poised to be shot as a cross-counter to the jaw or to the heart. Certainly, beginners should refrain from using the right as a lead. As for more advanced boxers, a lot depends on just how good their right is, if it is a snappy one, delivered at infrequent intervals and well ca-

moflagged with clever feinting, and if the boxer is fast enough to recover quickly, why, by all means use it, hut it is always best to feint the opponent to lead and shoot the right as a counter. Even among boxing instructors there is a prevalent feeling that the right should be used only as a guard and as a counter when its aim should he to “finish it all.” I disagree with this attitude. If your right is a good one, go ahead and make the most of it. There are dangers in its use, certainly—keep an eye out for the red lights—don’t use it for aimless jabbing and frequent leading, but shoot it often enough to make your opponent wish you weren’t a two-fisted fighter.

A slow-travelling right isn’t worth a whoop as a punch and invites all sorts of counters. If it carries a sting, use it as your heavy artillery, bring it into action after the left has created an opening. Recover quickly after a right-hand delivery by ducking or sidestepping or bounding back. As your right shoulder and side of the body “follow through” the blow, the left side of the body swings well back. Now, if in striving to recover your stance you will swiftly fling the right side of the body back, your left side

will come flying forward toward your opponent, enabling you to deliver a powerful left-hander to the head or to the body while he is still off guard and recovering his own stance. You can get terrific force into both the right and the left hand deliveries by throwing every muscle of the body into a vicious shift of the trunk, shoulders, and arms, first from the right to the left and then back from left to right. This is the famous Fitzsimmons shift that dropped Corbett.

Almost the reverse of this shift is the one wherein a straight right follows a successful left lead. As the latter blow lands, the left side of the body is swung well forward and slightly to the right, while the right shoulder and body have swung farther back. Now, without changing feet, snap the right side of the body forward as you shoot a straight right-hander to the head or to the body, the lengthened "follow through" adding viciousness and force to the delivery. This is the popular "one-two" combination, to be discussed later.

As a counter your best opening for a right-hander is usually just after the opponent leads a left for the head. You step inside of it, allow-

ing his lead to slip over your right shoulder, and shoot the right, meanwhile keeping an eye on his right, which you can block with your left.

Technic.—The mechanics of the straight right to the head are almost exactly the same as those of the straight left. You take a quick short step forward with the left foot to bring you within range, and shoot your fist swiftly and accurately for the jaw. As the blow progresses the forearm turns inward, so that the thumb and fingers point inward and the fist lands with the knuckles foremost. The right shoulder and right side of the body follow the arm delivery, throwing most of the weight of the body onto the left foot, the right one remaining in position and being used as a balance for a snap-back. The head is brought slightly forward and to the left. Keep the left poised to parry his right, which is likely to come flying. As you land, start a quick twist back to position and watch for your chance to drive a left to the head or to the body.

Go through the same routine of practice as suggested for the straight left. Get the proper co-ordination by working before the mirror. Then try the punch on the dummy-bag, and

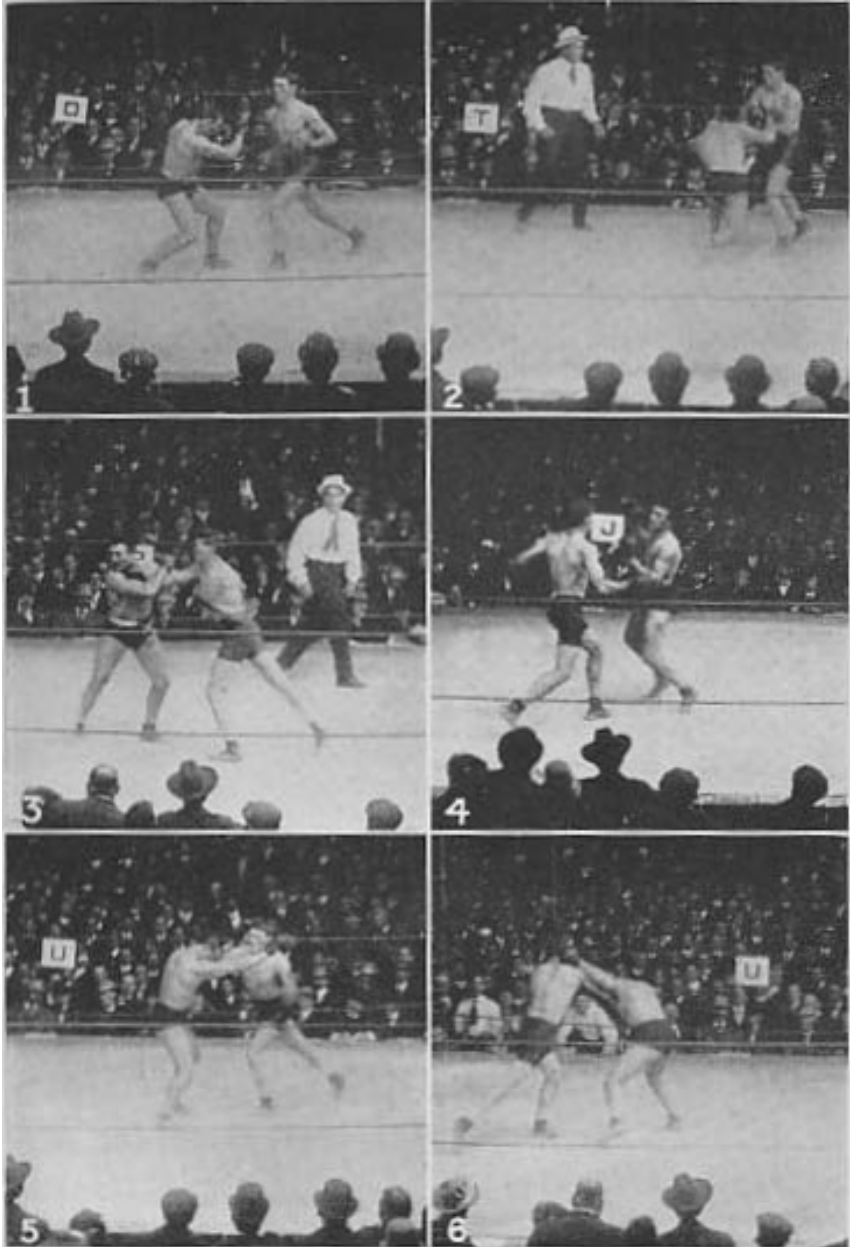


PLATE SEVEN

1. Coming in for a straight right to the head. 3. Delivered 5. Stepping inside Tommy's right with a right of my own. 2. Tommy tries a right to the body. 4. So do I 6. Slipping a left and shooting a right counter to the body.

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after that on the punching-bag. Finally, when you have the mechanics of the blow, practise it with your sparring partner. Shoot straight. Don't "telegraph." Keep your left poised to block or parry his right.

AVOIDING STRAIGHT RIGHT TO THE HEAD

Blocking or Stopping.—Catch the punch in the open glove of your right guard, which is held in front of and covering the chin, slightly more to the left side of the face, the palm of the glove facing the opponent. Occasionally the straight right can be stopped by quickly hunching the left shoulder and bringing it slightly forward to catch or slip the blow.

Parrying.—All the methods of parrying suggested for avoiding straight lefts are applicable here, except that they are reversed. Thus if you want to guard a straight right from the inside, you wait for the lead to approach you and then snappily interpose the extended left in the way of his oncoming right, which is thus bumped off its tracks. Similarly you can bump the lead inward by hitting his glove or forearm with your left glove while swaying back slightly to make sure of avoiding the blow. Occasionally a right

may be parried by being thrown up by either the right or left guard. If you have blocked or parried a right with your left and are not countering with your right, you do not belong in the ring. Shoot your right or a left jab the moment you are sure that his is a lead and not a feint.

Footwork.—Because the right is dangerous you are justified in jumping back out of danger if the blow is unexpected. If you see it coming, you can avoid it nicely by stepping smartly to your right, inclining the body to your right and driving your left to the head or to the mark. The sidestep and slip, if properly timed, will carry you clear of his right lead, which will whistle by over your left shoulder, while your left counter will crush home with terrific force. He still has his left, but then you have a right to take care of it.

An alternate method of sidestepping a straight right is as follows: As the opponent's blow approaches you, step smartly to the right with your right foot and let drive a right-hander to the jaw. His right lead in coming forward has momentarily carried his left out of range, and you can get your right in before he can come back to position.

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Swaying.—This is a most excellent method of avoiding the straight right. Some of our cleverest boxers use swaying almost exclusively. The swaying is backward and to the right, just enough to make him miss, and then quickly swaying back to position let drive with your right.

Ducking.—As has been stated, ducking is rarely used in avoiding straights. Anything is apt to happen in a fast bout, and occasionally a man may find a quick duck the surest way of avoiding a snappy right.

Defensive Hitting.—There are a number of blows that will beat a straight right if you can anticipate it—a left jab should beat a right lead nine times out of ten. There is nothing superior to defensive hitting as a means of avoiding—if you are adept at it—few boxers are—it is quite difficult.

STRAIGHT RIGHT TO THE BODY

The straight right to the body is a most effective blow which should be used more frequently. Properly timed and correctly delivered it is a most punishing blow and a comparatively safe one, since you crouch as you drive the punch

home, thus avoiding full-arm counters. Opportunities for the use of this blow are rather frequent, since it is one of the best counters to the opponent's left lead, which exposes the left side of his body.

Technic.—As the opponent leads with his left, take a short quick step to the left and forward, getting to the inside of his blow. As you bend and duck forward and slightly to the left, you ram your right to any exposed portion of his body, preferably to the left ribs, under the heart, or to the mark. The blow is more or less of a hook, since in getting to close quarters the full-arm blow has to be shortened by bending at the elbow. Your aim is to get in as close as is possible so as to get a maximum of power in back of the blow and in order to be safe from counters. As you bend and duck to the left the swing of the body serves as a follow on the arm delivery. In sidestepping to the left and crouching you avoid his left lead, which whistles by over your right shoulder. Now if you will keep an eye on his right, and keep your left arm raised higher to block his right, your defense will be well taken care of. The natural follow on a successful right to the body is a left to the body

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or face, shot forward by a quick shifting of the shoulders.

GUARDING A RIGHT TO THE BODY

Stopping or Blocking.—If you have not led with your left, the latter is available for defense. Seeing the oncoming right, throw your left arm flexed across the body, catching the blow on the elbow or forearm. Additional safety lies in a twist of the body to the right and in “drawing in the stomach” and contracting the abdominal muscles. This is an effective defense against body-punchers and should be practised diligently. Shoot your right as a counter.

If you have led with your left, and his right to the body is a counter, you will have to throw your right glove and forearm across the abdomen to block his blow. at the same time turning the body to the right and away from the blow while “drawing in the stomach” or tensing the abdominal wall.

Parrying or Guarding.—You can parry a right to the body from the inside by extending your left downward and forward to shunt the blow, or you can bump the oncoming arm from the outside, throwing it farther in. Again, it is

possible to hammer it down from above either with your glove or with your forearm. Of course, if you have led with your left, you have only the right available to block or parry the punch.

Footwork.—A right to the body may be avoided by jumping clear of the blow, especially if you have led with your left and missed. If you have not led, a quick sidestep to the right mid inside his oncoming blow will carry you clear and in position for effective counters with your left and right.

Practise the mechanics of the right to the body before a mirror, then on the dummy-bag, and finally with your sparring partner. Try to draw his left lead and then step in with your right. Your opponent can practise the defensive methods while you are leading, and vice versa.

CHAPTER IX

HOOKS AND SWINGS

A great deal of hullabaloo is raised over the frequency of "round-arm" blows in boxing. Certainly here in America, where you can see every variety of unorthodox boxing, there is more than a goodly share of hooking and swinging. After all is said and done, no matter how much of an admirer you are of snappy straights in preference to the cruder even though more natural "round arms," you will find that in actual competition you will be doing a lot of hooking, quite a bit of swinging, and every now and then will uncork some freak punch of your own. The more versatile the boxer, the more alert mentally, and the more agile physically, the more apt he is to shoot the most unorthodox blows from the most impossible angles, with the one idea of taking advantage of an opening. Your position during a bout is not always a matter of your own preference. In the heat of sparring you are apt to find yourself in a position which does not permit the use of a straight-arm blow.

Are you going to recover your stance first and then shoot your straights? Ridiculous. The opening you see is a momentary one. You either take advantage of it or it is gone and so is the opponent, who surely isn't taking a nap while you are uncurling and winding up. If you are an alert boxer you are not going to work according to Hoyle, but will lash out with your flails at any spot of daylight that you see on the target in front of you, from any angle you may be in at the moment. It is the unexpected blow that frequently goes home. True enough, straight blows are to be preferred, but the important thing is to learn to hit from any angle and with either hand. Of course where a man takes to wild swinging and lashing out with his fists without regard to accuracy or defense, he is just as badly off as the fellow who knows no boxing at all. Bat Nelson, Berlenbach, Greb, Dempsey—here are a few “swingers” who showered more “round arms” than straights and yet were champions.

The bigger the man, the more of a natural fighter, the less of a stylist, the more of a beginner, the more apt he is to favor “round arms” which carry greater punishing power. Because

of the added swing and momentum, “round arms” are stuffed with dynamite. If one lands, the opponent knows it. That is why swingers are always dangerous and call for an alert and effective defense. Finally, even though you prefer straight hitting, an occasional “round arm” may gain you points and is sure to make your opponent wary. At times when your opponent parries your straight-left leads with comparative ease, round-arming your delivery so as to curl it over his extended guard may prove effective in reaching his jaw.

The hook is by far the more frequently used blow of the two and considerably the safer. It has a short route, travels swiftly, is better controlled and therefore more accurate, can be shot from any angle, and is less of a chance proposition, since if properly timed it may be better than a straight when within range or close in. It is possible to alter the direction of a hook, which is something that cannot be done with any other type of blow. The hook is popular with both infighters and those preferring long-distance boxing. Thus it may vary in length from almost a full-arm delivery to a snappy jolt that travels only a few inches—

jolts that are full of dynamite and have abruptly finished many a bout. There are probably more hooks and jolts in a bout than any other type of blows.

The swing is a loose full-arm delivery which has to be drawn back before it is shot forward. It has a long trip to make to reach its objective and is consequently easily detected and avoided, or anticipated with a straight-left counter to the face. A swing lacks accuracy and is more or less of a pot-luck shot. The swing exposes the corresponding side of the body for a greater length of time than any other shot; the hook does so only momentarily, since you are close enough to the opponent to prevent a full-arm return, and in position for a clinch if in danger. The hook is used chiefly as a point gainer, whereas the swing is a potential sleep-producer. The swing may be used to punish an opponent who is covered up and crouching, the force of the swing frequently ripping right through his glove barrier to do damage. Because of his crouch the opponent may not be able to see you start the swing. If you have your opponent in a corner you may prevent his slipping out, by using alternate right and left swings. Occasionally you

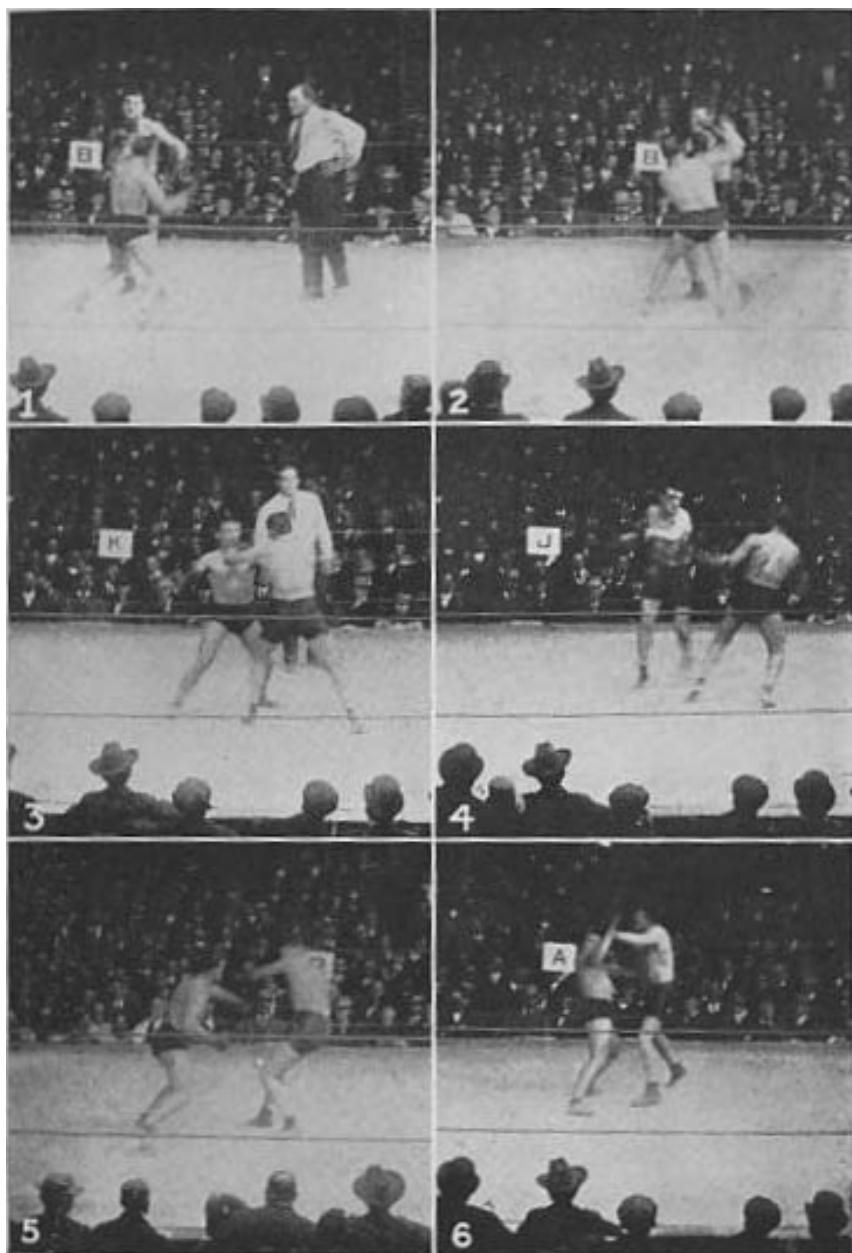


PLATE EIGHT.

1. Tommy starts a right hook. 2. I avoid it. 3. Now I miss one. 4. Swishing by
5. What a chance for Tommy! 6. Parrying a right hook.

may find it advantageous to lash out with a vicious swing from a bent lateral position after a mix-up. Again, when you are up against a clever dancer, you may do better by hooking and swinging than by straight hitting. The greatest possible objection to swings is the danger of breaking the arm, which is not at all an infrequent occurrence.

TECHNIC OF THE HOOK

A hook can be delivered from any angle and from varying distances from the opponent. Its exact mechanics will vary therefore with its length; for example, a full-arm hook is certainly different from the short wrist jolt delivered while in a clinch.

The whole arm is held rigid, the elbow bent to a greater or lesser degree, the wrist bent slightly downward so as to land with the knuckles. Stepping forward and to the left with your left foot, swing the rigidly tensed left arm to the side, away from the body, and upward, and then hooking down on the jaw snap the fist downward and inward so as to land with the knuckles. As the shoulder and body follow through the arm delivery you rise on the ball of

your left foot, which turns in the direction of the blow. The punch is snappy, swift, vicious, the length and the degree of “hooking” varying with the distance from the opponent. If the body be held sideways before the hook is started, the blow will have additional momentum. That is why in ripping short jolts while infighting the shoulders are swung from side to side.

As pointed out, hooks vary greatly in length, ranging from full-arm deliveries to half hooks and jolts. However, don't worry about that—know how to deliver a forceful, snappy hook—the distance will take care of itself. Hooks may be driven to any part of the head or the body. Dempsey's best blows were powerful hooks to the body and he got more sting into his left ones.

Defense for Hooks.—The defense for the full-arm hooks is exactly the same as for straights, which see.

Shorter hooks are best avoided by stopping, swaying out of distance, or pulling out of range. As a rule the best way to guard against hooks is by parrying, blocking, and squelching them.

TECHNIC OF THE SWING

With arm loose, unleash a semicircular swing of the arm from back of the body sideways and slightly over the corresponding shoulder. The fist is clinched, the palm of the hand down, the thumb to the inside, the wrist bent slightly downward. As the blow progresses, the arm turns slightly inward so as to land with the knuckles and not with the thumb. In following through with the shoulder and body, watch your balance; under no circumstances permit your forward impetus to upset you. To avoid this, you will in time snap your swings, so they will look more like full-arm hooks rather than the "loose" swings characteristic of street-brawlers. By tensing the shoulder muscles at the proper moment you can prevent excessive forward impetus. A full-arm swing with a clean "follow through" undoubtedly is the most dangerous blow in boxing, but it is too risky. A little less force will mean a little more safety.

Most swings aim for the head. Some big fellows get quite expert at a low swing which travels parallel to the side of the body to rip upward toward the "mark." It cannot carry the

sting of the overhead swing, but it causes a lot of commotion, laying the field open for a more effective follow. Side swings to the body or head are occasionally lashed out with, when the body is twisted to one side, and the opponent cannot see the start of the punch, the momentum of the pivoting back to position adding great force to the delivery.

DEFENSE AGAINST SWINGS

Stopping or Blocking.—A swing to the head may be stopped with the open glove, forearm, or elbow. Stopping at full-arm swing is dangerous to both, because of the possibility of a disabling injury.

Stop Lock.—Some clever boxers, on seeing the opponent draw back the arm for a swing, stop it by placing the open glove on the opponent's biceps or fists, momentarily.

Footwork.—In a pinch you can avoid a swing by jumping back out of range. If a man rushes you swinging with both arms, retreat and side-step until he cools off or tires. Stepping inside of a swing with a counter is an excellent defensive measure. For example, as his swing nears you, you take a quick step forward and to

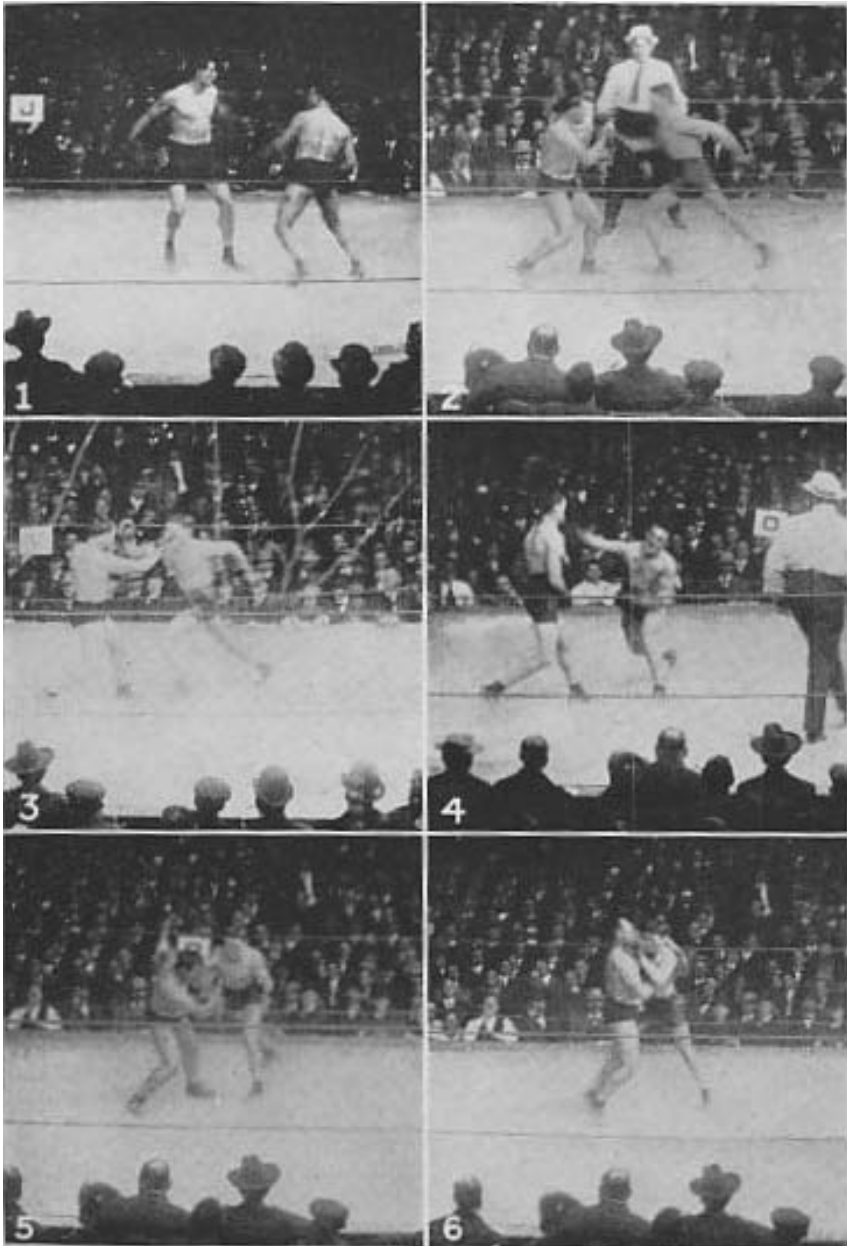


PLATE NINE.

1. The start of a round-arm
2. Wide open.
3. My right hook is nearing Tommy's jaw, but his right counter is further advanced.
4. Avoiding a round-house by inches.
5. My right hasn't done any damage, but—
6. It is an ideal spot for a left uppercut.

the inside of the swing, at the same time bending the body forward, head lowered, and driving your right counter to the solar plexus or heart. His swing will curl around your neck.

Ducking.—Probably used more often than any other means of avoiding swings. Because of the ease of detecting a swing, you wait until it approaches you and then quickly bend knees and duck under the blow and forward toward the opponent. As you do that, your arms will instinctively swing upward. Start ripping counters at him even before you have straightened up. In ducking you not only avoid his swing but get right close to his wide-open body, which is thrown toward you by the impetus of the blow. You have your choice of various counters. Rip them in swiftly and viciously. Correct timing and judgment of distance are essential in catching his swing in its full forward impetus when it cannot be checked.

Swaying.—Here is another frequently used method of avoiding swings. At the right moment sway back from the hips just enough to let the blow swish by, then sway back to position and into a counter-attack.

Defensive hitting is most effective against

swings. Straights are bound to beat swings. For example, seeing opponent start a right swing, you shoot a straight left as you take a step forward and duck to the right.

SUGGESTIONS FOR PRACTISING HOOKS AND SWINGS

Practise the mechanics of the two blows before a mirror; later on the dummy-bag and on the punching-bag; finally with your sparring partner, alternating defense and offense. It is nearly as important to deliver a good hook as it is a straight shot. Spend a lot of time practising defensive measures against swings, especially ducking.

CHAPTER X

THE UPPERCUT

The uppercut is a very effective blow which you will use when the right moment comes, whether I teach it to you or not. Here you are, with your right poised for attack or defense, when the opponent's jaw suddenly looms just ahead and a little higher than your right fist. You naturally let drive with your right upward toward his chin. Well, that's your uppercut.

The openings for an uppercut are apt to occur in close-range fighting, in a clinch, when you are crowding an opponent who is covered up or crunching, or finally when opponent shoots a right lead. At long range the uppercut should be used only if the forward impetus of the opponent, due to his right lead, throws him within firing range of your right. I have pointed out, a number of times, that variety in your attack is bound to gain you points. Swinging through an occasional vicious uppercut may disconcert your opponent and make him more careful in his attack. There is also the possibility of occasionally landing this most effective blow. At

the same time you must appreciate that an uppercut should not be used very frequently—certainly not as frequently as your straights, or hooks.

Technic.—When the opening occurs, tense your arm rigidly and snap it fiercely upward with a lifting motion toward the opponent's jaw, landing with the knuckles, the palm of the hand facing toward the left. Bending the knees slightly aids in getting the arm in position for that lifting drive. As the uppercut is driven home the whole body tenses momentarily, the corresponding shoulder and body following through viciously, with a snap, as you rise on the forward foot. You will find it more natural to uppercut with the right. Left uppercuts are used infrequently.

DEFENSE FOR UPPER CUTS

Stopping is considered a very effective method, especially for beginners. Catch the oncoming blow in the open glove of your guard, at the same time swaying slightly away from the blow.

Parrying.—No set rules of parrying an uppercut can be laid down. If you are clever with

your hands and keep them moving constantly you will find a way of escaping the oncoming blow.

Swaying is clearly the best method of avoiding an uppercut.

Footwork.—Sidestepping to the right while countering with your right carries you away from his right uppercut.

PRACTICE SUGGESTIONS

Go through the usual routine of learning a punch.

CHAPTER XI

FEINTING

Feinting is deception, feinting is bluffing. It is an attempt to camouflage your real intentions, to make your opponent believe you are going to do something you do not expect to do and thus divert his attention from the actual point of attack or to cause him to attack you (draw him out). Having, no doubt, tried to fib occasionally, you know that you cannot get away with it unless it sounds like the "real thing." Similarly, feinting must be convincing enough not to be disregarded.

Feinting is used both on offense and defense. In the former its object is to create openings for counters or for certain blows. For example, suppose you want to shoot a straight left to the head. You feint a few times at the head, then draw the hand back slightly and, looking at the body, make a feint of shooting a left to the mark. If cleverly done the opponent is almost sure to lower his guard slightly. Like a bullet your left shoots out to his jaw, and most likely lands.

Feinting enables you to “draw” your opponent; to find out his methods of defense and offense; his favorite blows; it creates the openings you seek for counters; and finally it serves to keep your opponent worried and your strategy well hidden back of this camouflage.

In sparring you should feint continually, in order to keep your opponent anxious and more or less at sea in his efforts to determine which of your motions really count. If you do not feint, or if you always feint the same way, he can easily anticipate your punches. On the other hand, if you are mixing feinting, jabbing, and hitting cleverly he is bound to be at a loss in solving you. Thus he may decide that your feint is a blow and proceed to guard it or lead with a counter—exposing himself. On the other hand, he may conclude that the punch you have started is just another feint and ignore it until too late to block. Of course the cleverer you are in your methods of feinting, the more apt you are to get results.

In fainting you go through the motions characteristic of the delivery you want your opponent to believe you are going to make. You feint with your hands, your body, your shoulders,

your knees, your feet, and your eyes. Far example, when you draw back your left hand, twist the left shoulder slightly back, and quickly glance at his "stomach," he has reason to think that you are set for a left to the body. A quick shuffle of the feet with a forward motion of the left suggests a straight left to the head. Carefully measuring his chin for a straight left, you suddenly cross him with a snappy right to the body. Similar examples could be listed endlessly.

An exact technic for feinting is not possible. It is largely a matter of realizing that deception is very important in boxing and that to be effective it must look the "real thing." Watching clever boxers will help you greatly. There can be no cut-and-dried instructions, since much depends on circumstances.

CHAPTER XII

COUNTERING

Countering is one of the most important phases of the art of boxing. Many star boxers do very little leading, depending on piling up points through countering. Cleverness in avoiding blows, effective feinting and drawing, good timing and judgment of distance are all essential to successful countering. Every lead creates a momentary opening which must be taken advantage of instantaneously or it will be gone. The proper counter must shoot out with the speed of lightning, more or less instinctively. The type of opening and your position at the moment really determine what kind of a counter to use. Naturally, when an opponent leads with his left, he exposes the left side of the body, and vice versa. Still remember that a left lead tends to carry the front of the body farther out of range, since it swings the body still farther backward and to the right, while a right lead enlarges the target, since it swings the trunk

from its sideward stance more or less squarely toward the opponent.

Again, the type of counter you use will depend to a great current on your method of avoiding his lead. If you parry or block the lead, you are left with only one hand for a counter. For example, if he shoots a straight left to your head and you guard it with your right, you have only the left to counter with. On the other hand, if you avoid his blow by means of slipping, ducking, swaying, or footwork, you have both of your guns available for the counter-attack. Needless to point out the vast advantage of this. Still, if you are a beginner, you must favor parrying and blocking, and consequently your counters will have to be carried out with the remaining gun.

It is well to keep in mind that when the opponent leads he still has another hand in reserve, and the lead may be a plant to draw you toward that other gun which he is keeping nicely poised. Have that possibility in mind, but also remember that if your counter lands because of proper timing and accuracy, his follow, even if shot, will be weakened—you have got to beat him to the draw and to the shot; the rest will take care of itself.



PLATE TEN.

Charlie Wolpert parries my left and shoots his left to the mark.

In listing some of the commonest counters, I am again impressing on you this fact: There is no absolute rule about the kind of a counter you are to use—the exigency of the moment is the final judge. Blocking or parrying a blow will often throw you off balance just long enough to make counters impossible.

COUNTERING A LEFT LEAD TO THE HEAD AFTER
PARRYING

If you parry or block with your right hand, it is clear that your counter must be with the left, either to the head or to the body, depending on where the opening seems biggest. At times it is possible to parry with the right and then continue on with it, hooking down to opponent's jaw.

Should you parry with your left (cross-parry) or block with your left, counter with your right; for example, a right cross to the jaw, a right uppercut from underneath his thrown-away left, or a right to the body.

Occasionally expert boxers will shove the opponent's left lead upward with the right and counter with the left.

COUNTERING A LEFT LEAD TO THE HEAD AFTER
AVOIDING BY SLIPPING, ETC.

Here you have both hands available. You shoot the blow that seems most appropriate, according to your position and the target your opponent presents. Here are some possibilities:

1. Sidestep to the right, ducking and crouching to the right, and shoot a straight or a hook to the body, throwing the right side of the body slightly with the blow. His left lead will slip over your right shoulder. This is one of the most common counters to a left lead and should be diligently practised by all beginners.

2. Sidestep to the right (with your right foot in the lead) to the outside of his oncoming left, which you slip over your left shoulder, and shoot a right cross to the jaw over his thrown-away left, or a right to the heart. Watch his right with your left.

3. If you sway away from, or duck under, a blow, your counter will depend on the opening, and you must be ready to cut loose with either hand and snappy follow punches. You may use a straight, a hook, a swing, or an uppercut.

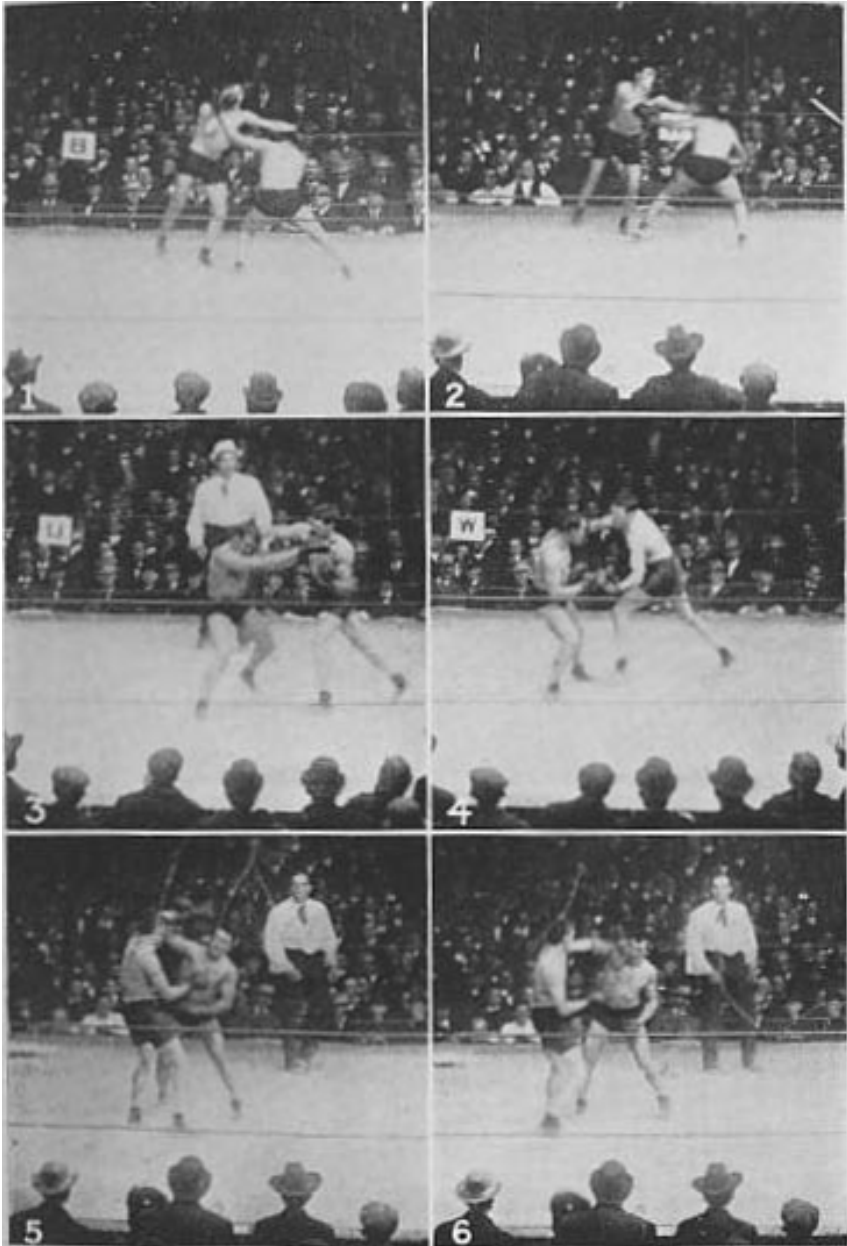


PLATE ELEVEN.

Countering of all sorts. Analyze the photos carefully.

COUNTERING A LEFT LEAD TO THE BODY

Here again it is clear that if you block or parry with your right you have only this left to counter with. Shoot it to the head or to the body.

If you sway or draw away from a body-blow, counter with either hand.

COUNTERS TO HOOKS AND SWINGS

The same theory of countering outlined for straight lefts applies to hooks and swings. If you parry or block, you've got to counter with your left to the head or to the body. If you avoid by sidestepping, swaying, or ducking, rip first with the arm *on the same side as his lead*, following swiftly with the other gun. The type of blow you use will depend on the angle from which you are shooting and on the size and position of the target.

COUNTERS TO RIGHT LEADS TO THE HEAD OR BODY

It stands to reason that the counters for right leads are exactly the same as those for the left, except that they are reversed.

COUNTERS TO UPPERCUTS

The most common methods of avoiding uppercuts are blocking and swaying. Again, if you block you have only one hand to counter with. Since an uppercut is a short-range blow, yours will accordingly be a short arm blow, such as a hook or a jolt. If you sway away from his uppercut, you may find an opening for either hand. It is futile to consider counters for the very short blows common in infighting. Block all you can and hand out all the punishment you are able to.

DEFENSIVE HITTING

Defensive hitting is undoubtedly the most ideal method of countering. The main object is to start an instant after your opponent and yet manage to land first, thus nullifying his blow. This requires more than average boxing skill, a great deal of speed of delivery, almost uncanny timing and judgment of distance, and is clearly a part of the more advanced art of the sport. Some clever boxers develop this gift of defensive hitting to a degree where their movements, anticipating those of the opponent, ap-

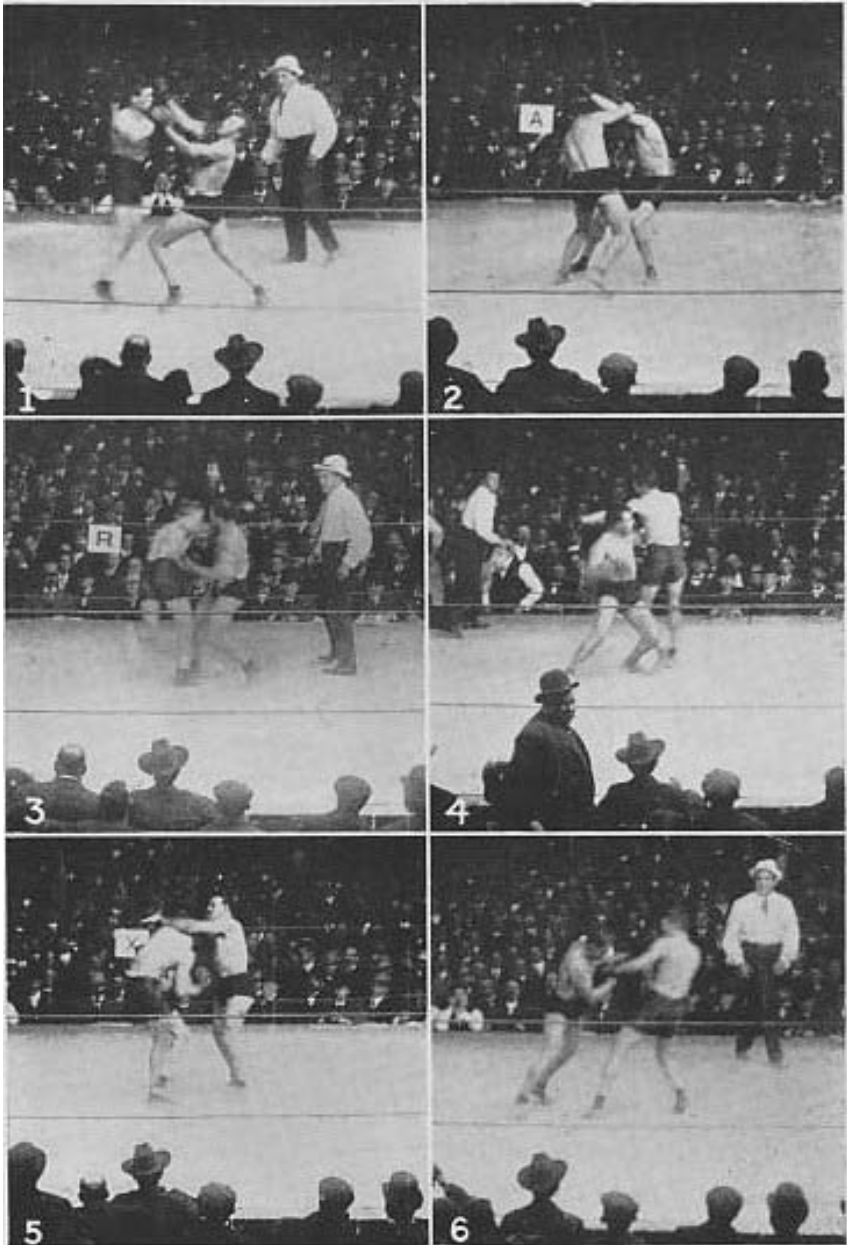


PLATE TWELVE.

Here are a few possibilities. The sport teems with peculiar situations which must be met instantly.

pear almost instinctive. Thus Jimmy McLarnin watched Sid Terris start a left lead, and leaping in with a swift, accurate and powerful right to the jaw scored a clean knockout.

RIGHT CROSS

The right cross to the jaw is one of the most effective blows in boxing. Many an aspiring "champ" has been rocked to sleep with it. It is a frequently used blow and should be in the repertoire of every boxer.

It is chiefly used as a counter for the opponent's left lunge. As the latter approaches you, you swing your body slightly to your left and forward, ducking your head to the left, thus slipping his lead over your right shoulder. At the same time your right lashes out, curling over the opponent's extended left with a downward hook of the wrist on the opponent's jaw, the fist landing with the knuckles. If you land right, it is taps for your opponent. Follow with a fierce left to the "mark."

All time spent in perfecting this counter will be amply rewarded. A man with a good right cross is greatly feared. Correct timing is essential to the success of the delivery. A right cross

cannot be put over on a boxer who raises his left shoulder to protect the left side of the jaw as he shoots a left lead, at the same time lowering head slightly forward. A left cross is used infrequently.

CHAPTER XIII

DRAWING

Drawing a lead is the art of inducing your opponent to attempt a blow that you most want him to lead. For example, suppose you want him to shoot a straight left to the head so you can try a right cross. You lower your right guard slightly and feint a left to the body. With both hands away from the head there is an apparent opening and he attempts to take advantage of it. Of course, having laid the trap, you know what to expect. Slip his lead at the proper moment and get in position for your counter.

From the above it must be clear to you that if you are cunning enough you can draw almost any blow you want, creating the opening you seek. This is especially true in regard to "favorite" blows, which the opponent is anxious to shoot whenever the occasion appears right. By clever fainting and offering yourself as a target, you can draw that favorite as often as good ringcraft makes it advisable, since if you do it too often he will get on to you.

Drawing is a phase of the advanced art of boxing. The more experienced you are, the cleverer, the cooler under fire, the more successful will you be with the art of drawing lead.

“COVERING UP” AND UNCOVERING

The best way to “cover up” when for one reason or another it is the best policy is as follows:

Crouch almost to right angles; this serves to draw the abdomen in, and out of range. Place the right glove and forearm held rigid and vertical across the face, the right upper arm protecting the right ear and right side of the face, the forearm covering the face and nose, and the right glove protecting the left side of the face and ear. The left glove and forearm are held vertically at the level of the chin which they protect. Hold arms rigid. Watch opponent closely. If you can't see his eyes, watch his shoulders. If he leads to your body, you can block the blows with your elbows.

To uncover a couching opponent, shoot straights to his eyes to block his vision and follow with uppercuts, the force of which may get the punch past the guard. Hooks are effective.

Don't Be overanxious to use uppercuts lest you leave openings for his counters, which are dangerous from a crouched stance.

GETTING OUT OF A CORNER

The more experience you get in boxing, the less will you be afraid of being forced into corners or on the ropes. If you will watch two clever boxers in action you will find that they pay very little attention to their exact position in the ring. They weave along with the confidence of men ready to meet any situation. If they happen to back into a corner, they do not become fussed, but coolly stick out their left, feint cleverly, and keep their eye on the opponent. Nor does the latter appear to feel that he has the cornered man at a disadvantage. He is just as careful. When the cornered man is good and ready there is a swift move and he is out in the open. Ropes bother a good man even less. A beginner, on the other hand, is scared "stiff" when he is cornered. He becomes fussed and makes some wild and woolly efforts to get out, just like a non-swimmer who wades out over his head. Excitement under stress is, of course, the poorest method of facing an emergency. The reason

the expert boxer isn't afraid of corners and the reason his opponent doesn't feel that he has the cornered man at a disadvantage is because the former is cool, deliberate, alert, thinking, and it is always well to look out for the man who is cool under stress.

In general, keep out of corners and off the ropes, sticking to the middle of the court, making your opponent trot around you. You thus cover very little surface and conserve your energy, if you get into a corner, get out swiftly. There are no hard and fast rules as to methods of getting out of a corner. You must do it by sheer force; that is, suddenly putting on steam and sailing into your opponent, while crouching and ripping body-blows. The unexpectedness of your outburst will surely cause him to give ground, just enough to give you a chance to wheel out.

A more scientific method of getting out of a corner is that of slipping or sidestepping out. While sparring you feint a sidestep to the left and then quickly slip out to your right, ducking at the same time to avoid his left lead. Again, you may shoot a left as a feint and then sidestep to your right. As you slip out, wheel quickly

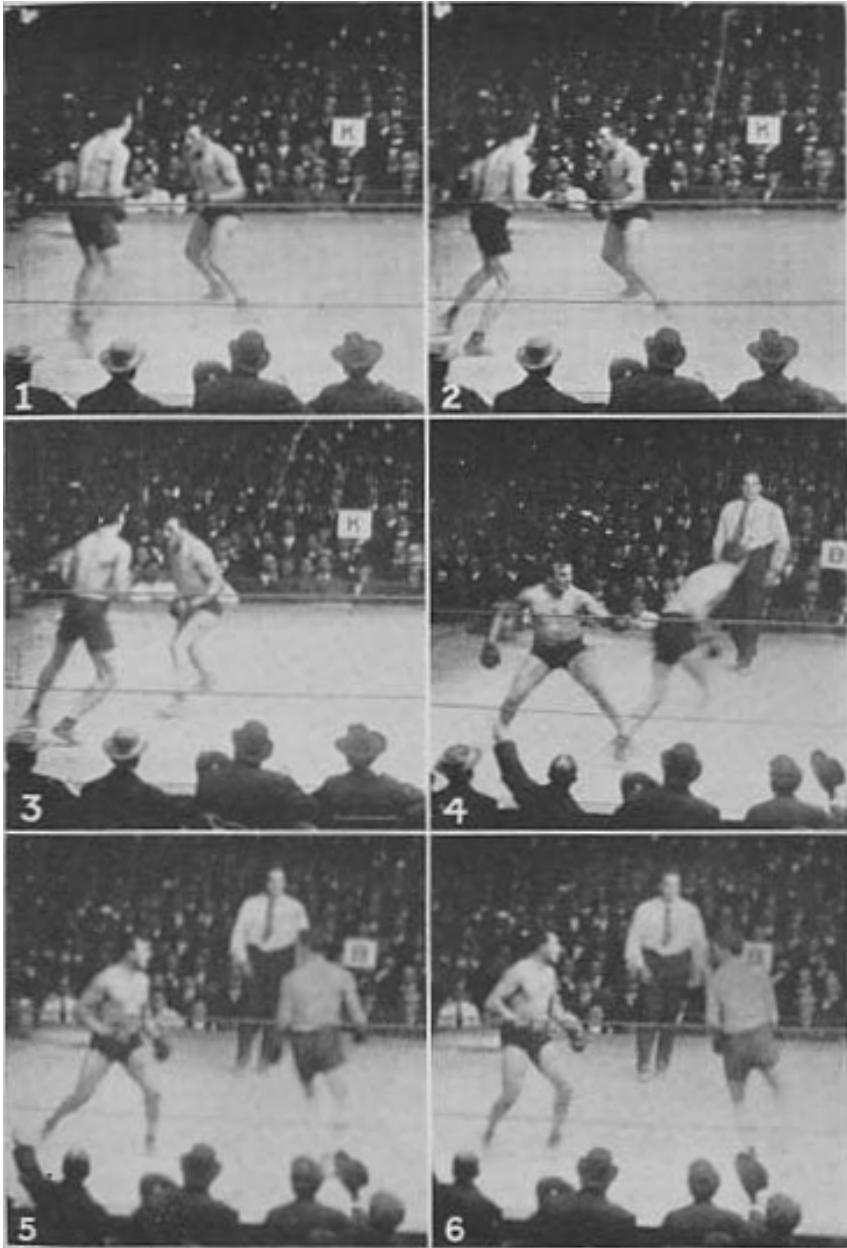


PLATE THIRTEEN.

1. Caught in a corner. 2. I feint a side-step to the left and then, 3. shoot out to the right.
4. Outward bound. 5 and 6. Wheeling toward Tommy with the object of keeping him to the corner I just vacated.

to face the opponent and try to force him into the corner you have just vacated. Your success in getting out of the corner depends on proper timing. That sidestep to the right must be executed at just the right moment.

Vary your methods of eluding a corner, since if you have only one way your opponent will soon find it out and have a nice swing flying your way just when you make your dodge.

Some clever boxers will tease a man into charging at them fiercely. Then they keep backing until they approach a corner, when they will suddenly sidestep, the charging opponent flying head foremost into the corner.

The best method of keeping your opponent in a corner is by means of alternate feints and jabs, following with a right to the body or to the head.

MILLING ON RETREAT

“Milling on retreat” is really the art of “hit and away.” When for one reason or another it is inadvisable for you to “mix” with an opponent who is rushing you, you adopt a policy of backing continually, stopping suddenly at intervals, letting drive a left or a left followed by a

right, and then backing again. Your stops must be sudden, so as to catch your charging opponent unawares and off balance. Occasionally you may disconcert him still further by stopping, hitting, making at feint at retreating but instead turning on him, hitting out again. Now mind, before you hit, you come to a short stop—to hit while retreating is a waste of effort, your blows cannot reach him, and if they do there is no sting in back of them. Hit, block, and get away.

If your opponent is milling on retreat, backing slowly, don't be overanxious to rush him. He is in excellent position to turn on you or sidestep unexpectedly and catch you off balance.

SHIFTS

Shifts are brought about by a swift changing of the relative position of the two feet, which sharply changes the direction of the stance. It is used chiefly for offense and occasionally for defense. The object is to disconcert the opponent and add force to a favorite punch. Let me cite an example. Fitzsimmons is being badly beaten by Corbett but he still has a card up his sleeve. He had been diligently practising a "favorite"

delivery and, though badly outpointed, is on the alert for the opportunity to spring it. Suddenly he sees it. From the fundamental stance his left foot shuffles back, while his right foot comes forward, as he shoots a right-hander with no serious intention of landing it solidly. Almost instantaneously his left fist, which had thus been drawn way back, comes ripping forward to be buried to the hilt in the "pit" of Corbett's "stomach"—marking a spectacular birth of the "solar-plexus" knockout. There is your shift and there is a result of it.

As you become clever at footwork you will undoubtedly be working out shifts of your own. They say Fitz spent hours practising some new shift until he had it down pat. A sudden change from the orthodox left stance to the right stance like that of a southpaw is quite disconcerting to the opponent, but none but expert boxers should try this stunt.

THE "ONE-TWO"

Almost every experienced boxer has some favorite combination or sequence blows of his own. As you gain in boxing skill you will undoubtedly be figuring out some pet sequences

of your own. Endless combinations are possible, depending on your peculiarities and preferences. Probably the best-known combination is the famous "one-two," which is used so commonly that we have come to consider it as one of the essential fundamentals to be taught to all beginners. The "one-two" is a left to the face followed by a lightning right to the jaw. The left to the face aims only temporarily to disconcert the opponent rather than to land solidly, so as to distract his attention from the right, which is already on its way. Drive the left to his nose or eye—two sensitive marks.

Endless "one-two" combinations can be figured out. Thus you can arrange a left to the head followed by a right to the body; a right to the body followed by a left to the "mark"; a left to the body and then hook it upward to the jaw, etc. Pick out some sequence of blows and practise it diligently.

THE CHOP

The chop can hardly be considered as a scientific blow needing more than passing comment. Using the forearm as a handle and the fist as the head of the hatchet, the blow is delivered as

a chop-down. With the “rabbit” punch barred, there will be little opportunity to use the chop. However, it will be with us until our eminent radio announcers learn that a jolt is not a chop.

THE JOLT

The jolt is a short arm blow, more or less of a hook. It is used very frequently, especially in infighting. There is no need of practising the blow; you will use it instinctively when close enough to your uppercut to make full-arm blows impossible. The angle and the exact mechanics of the delivery vary greatly with the angle from which the blow is started.

CHAPTER XIV

INFIGHTING

The English and French give us full credit for developing the scientific style of boxing known as infighting. The term implies battling at close range, and that is exactly what it is. It is folly to assume that infighting should be done only by the short, stocky boxer, who is at a disadvantage in long-range fighting because of his shorter reach. By getting in close for infighting the latter avoids the rapierlike leads of the taller boxer and makes the most of his more compactly set body. Persistent pounding away at his opponents body may serve to bring down the latter's guard, exposing the jaw. Walcot used this strategy against the very clever Choyinski and it worked havoc. It is true, of course, that the chunky-built boxer should concentrate on infighting, but I advise every boxer, irrespective of the type of physique, to be thoroughly trained in this system of attack, if for no other reason than to be able to meet it effectively. Not infrequently, when forced on the

ropes or into a corner, you have to resort to a burst of infighting to break loose.

Infighting is as much of an art, just as punishing, and at times as decisive in results as outfighting, and not infrequently more so. Infighting is not a mere aimless pounding of "I-hope-this-lands" punches. It takes some mighty clever handling of the arms, shoulders, and body to deliver an avalanche of snappy jolts, hunks, jabs, and uppercuts while successfully blocking all efforts at countering. Because of its very nature, the more rugged, more compactly built boxer has a decided advantage in infighting.

TECHNIC

Assume the crouch position. Begin to crowd your opponent, feinting and trying to draw his lead. When he shoots the left, block it or slip swiftly to the inside of it, allowing it to pass over your right shoulder. When close in, *stay in*. Dig your head into the opponent's left shoulder, keeping it low, chin on chest, jaws firmly set. Keep your body squarely facing opponent and stay just as close to him as is possible while punching—avoid too much space between the two of you. Keep feet straddled and flat on the

ground, knees slightly bent; elbows at the level of the hips. Now, with a constant to-and-fro swinging of the body and shoulders, rip short, snappy half-arm punches to the head and the body—sharp jolts and digs to the ribs and under the heart, uppercuts to the face, and occasional hooks—barrage him from every angle at your greatest speed and with a maximum of power. The propulsion for the blows comes from the shoulders and body and not from the arms. It is the shift of the shoulders that drives the fists like rams. Glue onto your man, dog his steps, don't lose him, since being the outside man he will strive to get away, Be alert, watch his arms and feet, keep pounding, especially if you see signs of weakening.

Because infighting is exhausting, neither he nor you can keep it up for long. When you are ready to get away, crouch lower, cover face and body well by holding both arms rigidly in front of you, and wheel out or clinch, getting both your arms under and inside of his, lifting his arms above his shoulders to prevent him from punishing your sides. Your defense while attacking consists mainly in preventing your opponent from pounding your sides by keeping your elbows close to your hips and “winging”

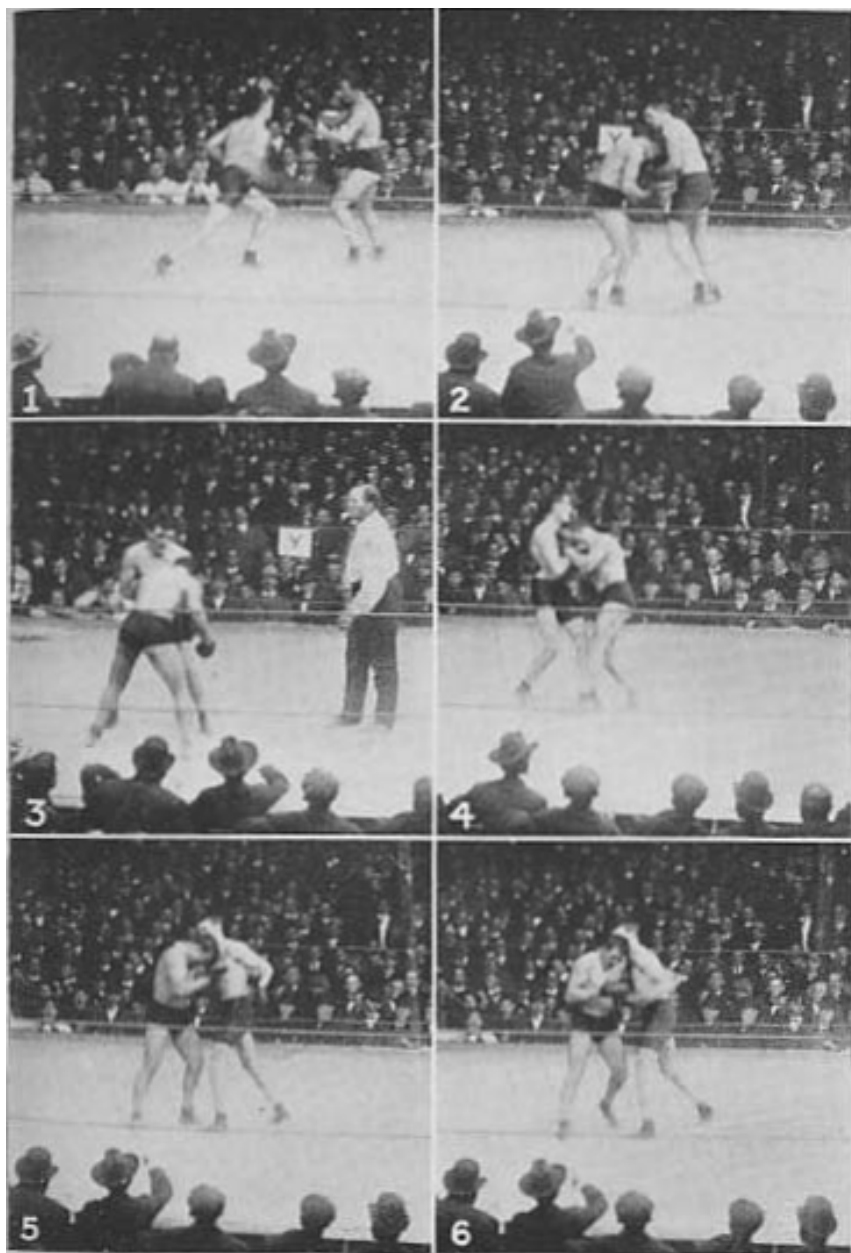


PLATE FOURTEEN.

1. Timing opponent's left lead and slipping inside of it for a burst of infighting. 2, 3, 4, 5, and 6—incidents of infighting.

them slightly. If you are staying right close to him he has little chance of uppercutting you, since your pumping fists will stop him partially. You can arrest most of his counters by momentarily putting your open glove on his biceps.

To avoid infighting you must do your utmost to prevent your opponent from getting in, or even close enough to you to use half-arm blows. Train to have a punishing left and clever footwork. and when facing an infighter pepper him with the left and hit to sting. You will have to be ready for considerable footwork of the swift, elusive type. Dempsey ruined many a fighter with his vicious two-fisted body attack but he could not reach Tunney, who appears to have planned his defense to avoid infighting.

Once in it, crouch, tensing and drawing in your abdomen. Place both elbows, bent acutely, he cover the body, and rip at him with jolts and uppercuts. If you keep your eyes wide open, you can arrest most of his blows before they gain momentum. If you choose, you may step on the accelerator yourself and loosen a shower of snappy punches. If you prefer to avoid all infighting, resort to clinching. Spend at lot of time perfecting methods of tying up infighters.

CHAPTER XV

COMPETITION

You enter a contest with a pretty definitely mapped-out plan of attack and defense. This predetermined line of action (“generalship”) is usually based on the information you have obtained about your opponent and a careful weighing of your own and his assets and deficiencies. It is hardly necessary to point out the great advantage of knowing all you can about your opponent-to-be, whether you obtain this information by personal observation or through scouting. Is he tall, short, lanky, stocky, slow, fast, nervous, phlegmatic, cool, easily ruffled, slow or quick starter, great finisher; has he a good left, a dangerous right, favorite punches, drilled-in combinations of blows, a queer pose or crouch; can he “take it”?—in short, everything you can possibly learn about him that will help you in outlining your generalship for the coming bout. Of course it is folly to suppose that one can anticipate every possible situation that may arise in the course of a boxing-bout.

No amount of planning and instruction from your manager or trainer can wholly replace your own alert thinking. Once the bell rings and you are facing your opponent, it is all up to you. Only a “bonehead” sticks to “orders” without allowing: for changed conditions. No matter how crafty your preliminary plan of battle, you must be ready to change your style or strategy as the exigencies of the moment demand it.

Assuming, however, that conditions have not changed, it must be your aim to carry out the planned tactics. Run the bout—do not allow the opponent to do it. Box or fight as you please. Since he has exactly the same purpose in mind, namely, imposing his own generalship on you, there is sure to be some merry manœuvring for a while until the cooler, cleverer, and faster man prevails.

Supposing that you have had no opportunity of obtaining a line on your opponent, as frequently happens, especially in amateur competition. You are then forced to make a quick estimate of the man when you first see him in the ring, and as the battle progresses you gradually alter your hastily formed campaign plans. You take stock of his strong points in order to avoid

them, and of his weaknesses in order to take advantage of them.

If you are tall, lanky, carrying most of your weight above the waist-line, rather slim and susceptible to punishment along the flanks, and not any too well padded over the abdomen, it is apparent that in planning your ring strategy you must aim to make the most of your greater reach and speed and protect your weak "mid-section." Clearly, you are built for outfighting or long-range skirmishing, and must plan your defense so as to help you avoid infighting. In your training you lay emphasis on the development of a snappy, stinging left jab, with a lightninglike follow of a right whenever the opening shows itself ; you aim to avoid too frequent leading, relying on counters to pile up points; you emphasize footwork, swaying, and ducking; you work hard to attain the maximum possible speed, endurance, and ruggedness. In the ring you get on the "old bicycle" and pedal, pedal round and round, feinting cleverly all the time, drawing his leads, jabbing him swiftly and forcefully, shooting the right when the occasion seems ripe, keeping him on the go, doing the very opposite of the things he wants you to do,

keeping cool, and avoiding "mixing." Tunney but Dempsey at Philadelphia by following a plan similar to the above. Dempsey, the body-puncher, kept tearing in for close work, but Tunney sidestepped his rushes, shooting in punishing left jabs, quickly followed by a straight right—the old "one-two" combination evidently well drilled in and rigidly adhered to. Keeping cool is probably more essential in avoiding a slugger than science. A boxer must remain a boxer. Corbett, one of the cleverest men in the ring, was the master of every man he met so long as he remained cool and stuck to scientific boxing, which was his forte. Stung, he had a tendency to lose his head and proceed to "mix it"—to his everlasting regret. Mike Donovan, who taught me boxing, used to repeat incessantly: "Be calm, cool, and calculatin'." When the hurricane hits you, do as Tunney did at Chicago, get on the "old bike" and pedal hard, mill on retreat, jab, stop momentarily to let fly a wicked right or an uppercut, pedal some more, keep out of corners and away from the ropes if you can; if you are cornered, manœuvre out quickly. If he does manage to get to close quarters, tie him up in a clinch until the referee or-

ders a break or comes between you. Clinching of the cleverest kind is one of the most vital assets of the man who must avoid infighting. It is the surest way of stopping a body attack. The statuesque Delaney had no difficulty in keeping off such out-and-out sluggers as Berlenbach and Paolino with his rapierlike left jabs; but when they did manage to get to close quarters they were promptly tied up in a clinch. I pointed out previously that effective clinching is not at all a matter of brute strength, but rather of proper technic.

If your opponent is of approximately your height, weight, speed, and boxing skill, your plan should be to go slow and easy, playing safe, trying by clever feinting and drawing to induce him to do most of the leading, piling up points through countering (since no man can lead without leaving an opening for a counter, providing you are quick enough to take advantage of it). You will have to try to outsmart and outlast your opponent.

If you are the comparatively short, stocky, rugged-built type, with a shorter reach and a natural inclination to crunching and infighting,

your offensive tactics will have to be those of a borer-in, of a "tank." You cannot do much damage at long-range fighting unless you adopt the methods of at jumping-jack, leaping at the opponent every time you choose to shoot a straight to the head. This style of attack, which I personally favored in some of my battles, is not to be recommended, since it tends to leave you unbalanced. As a surprise move it has its advantages the same as any other bit of variety, however unorthodox. Your best bet is to get in close, in order to overcome the handicap of shorter reach. You begin a persistent drive, seeking the opportunity to get close, feinting, drawing, watching for a lead, jumping inside of it and, setting yourself squarely before him, pump viciously and at express speed both fists to any open spot on the body, and every now and then to the head. Should he lower his guard to protect his body, he exposes himself to finishing blows to the face. Of course this hurricane type of attack cannot be kept up uninterruptedly, since it is quite as exhausting on the attacker as it is on the defender. You will have to go at your opponent in spurts and spasms, getting in, doing all the

damage possible, and then getting away for a spell of feinting and sidestepping, which enables you to get a breather and rest your arm and chest muscles. If you have danced away, drop your arms to your sides, one at a time, so as to allow them to relax.

In some cases it may be advisable to start a fierce two-fisted attack from the moment the bell rings, with the idea of overwhelming the cleverer man before he can get properly started. You are the fighter, he is the boxer. It is his best policy to make you box him, but it is suicidal for you to do that, just as it would be for him to "mix it" with you. If you box with him he will make the proverbial monkey out of you, and probably put you away at his pleasure. Appreciating the handicap you are under, you may conclude to stake everything on a ferocious attack, aiming to wear out the boxer.

Well, we have considered a few types of boxers and have discussed the kind of generalship most fitting for each. In between these widely opposed types are all gradations of men and abilities. Clearly it would be impossible to consider them all. Each must study and solve his own immediate problem.

The ring, the lights, the roar of the mob, the referee, the bell . . . you are face to face with the Unmasked Marvel from Paducah. You go through the usual motions of shaking hands without shaking hands. You are dancing, bobbing, weaving, feinting. Your movements are quick, snappy, alert. You feint a left to his head—his right guard moves up slightly, his left shoots out; by feinting you have drawn his left. How did he shoot it? Did he “telegraph” it? Did he snap it? Is there “kick in back of it? How did he recover? You have to think swiftly, since you are not resting; you are travelling at an ever-increasing clip. If he refuses to lead, you will have to jab him with your left, sting him if you can; annoy him until he comes out of his shell. Watch his method of avoiding your left. How does he counter? Does he lay himself open to a right? Shoot an half-hearted right and watch his manner of meeting it. Try a hook. Then perhaps a few to the body. From close in swish a well-controlled uppercut. Don’t put much into any of your early leads ; your aim is not to score too effectively but to feel your man out. Keep up your weaving, fainting, drawing, and—*thinking*. Little Wilde says: “In the first round I am thinking hard; after that, fighting hard.” Re-

cord your impressions with reservations—remember he may be shamming. When Tom Gibbons went over to England he shammed so cleverly that he fooled even the sport scribes. For a round or two he acted and looked the “palooka,” but after that—after that came the deluge.

While feeling out your man be alert defensively—don’t get careless. “Cool, calm, and calculatin’.” In a flurry try your favorite blow. If it is easily seen, it is just as easily avoided. Try to camouflage it well, and don’t shoot it too often. Keep it under cover until the right opening shows itself. The element of surprise enhances its effectiveness. Fitzsimmons’s famous “solar-plexus” blow came only once, and apparently from nowhere, but it won him the championship from Corbett.

Feeling your man out is most important, but don’t imagine that you will have much time to do it in. If you are a professional, unless you are a champion, you will displease the promoter and arouse the ire of His Majesty the Fan if you fail to give them “action” from the first sound of the bell. You will also find it pretty difficult to get matches. On the other hand, if you are known as a “crowd-pleaser,” promoters will seek you. A short time ago I read a sporting-

news item telling of a third-rate lightweight who cleared \$60,000 within a period of a few years, and was one of the best drawing-cards in the Middle West. Mind, this man was neither a champion nor a contender drawing big purses, but a third-rater getting what he could. There is only one way of pleasing Pat and Abe and Vincenzo and Heinrich and Algernon and Rastus, and that is by giving them their moneys worth of sweat and blood. There is only one definition of a "good drawing-card," and that is a man who can put up a rip-snorting, two-fisted attack from bell to bell. That is the reason heavyweight contests are so popular and can draw such enormous crowds. When two big boys step into the squared circle sparks are sure to fly, There is a thump and a grunt to each blow; knees sag, eyes go glassy; every blow that starts is tagged "knockout" if it should land right. . . . Here goes one down for a count . . . the roar of the crowd its echo . . . the pack is on its feet, howling like mad, taken out of itself. . . . That's what they came for, that's what they pay for. Give them this thrill in half a round and they will not begrudge you your big purse. In conclusion—if you want to get ahead in the Professional game, be a "crowd-pleaser."

If you are an amateur you have very little time to “fiddle” in. There are just three rounds—just nine minutes—for you to do your best and your worst. You must try to outpoint your opponent in every round in order to make sure of winning—you cannot rely on knockouts. If you go “fiddling” around, what do you suppose your opponent will be doing? Admittedly, it is important for you to get a line on his methods, speed, and strength. Again, it takes a little time to get the “shooting range,” that is, judgment of distance, accuracy, and proper timing. Finally, we have seen that you cannot afford to waste the little time you have “fiddling”—you must do your share in making a fight of it. Clearly the best policy is to combine these, strive to get a line on your opponent’s ability while carrying on a pretty lively, though well-controlled, attack and an alert defense.

In studying the fundamentals you are apt to get the very erroneous impression that boxing is a sort of “ini, mini, meini, mo.” Far from it. You learn the ways and means of boxing at the speed of a rhinoceros, but as you enter the ring for a bout, you will find yourself ripping, snorting, smashing, blocking more like a wild bull (of the pampas or otherwise). Of course I do not

mean the wild, aimless charging and slugging of the tyro, but the speedy, audacious, vicious attack of the man who knows his fundamentals and adheres to them throughout, no matter how hot the pace gets. A fierce, persistent, unrelenting attack is better than the best defense, and kept up will wear out the most skilful dodger. And there is no reason why you shouldn't keep up a vigorous attack from bell to bell. If you are going into competition you are to be trained to travel the rounds at the highest clip. A sprinter, a long-distance runner, a football-player, is trained and conditioned so as to be able to carry on at his maximum speed. There is no reason why a boxer should enter a ring without being properly trained to endure a bout, however strenuous.

If you have trained earnestly and have grasped the essential fundamentals, you ought to be able to carry on a speedy and yet scientific attack. With a certain amount of experience in actual sparring (and you cannot do too much of that), every move you make in actual competition is usually a spontaneous one. A certain move on the part of your opponent, or a given opening, brings an instinctive, habitual, appro-

priate move on your part. The pace during a contest is usually too fast for thinking consciously. Your guard shoots up, you sidestep, you lead or hook or uppercut instinctively. And it is only when the elements of boxing have become "second nature" with you that you are able to carry on a speedy attack. True enough, the whirlwind pace does not continue endlessly—there are lapses during which you have time to reason and plan some strategic move.

I believe in a two-fisted attack, I am not at all in accord with those who preach that the right is to be kept for Sundays, holidays, and knock-outs. If you have a good right, use it. There is an element of danger in its use, but there are also various defensive measures to lessen the danger—study them. Keep on the go, dance, weave, bob, feint, feint, feint, feint all the time; keep your opponent restless. Jab until you have him measured, and then shoot with speed and "kick." Be sure to "follow through" every punch—that's where the real sting comes from—snap your shoulder, body, and leg muscles in with every blow, but with due care not to get over-balanced. Go forward with the punches—going backward lessens the force in back of them.



PLATE FIFTEEN

1. and 2. "Drawing"—offering opponent apparent opening. 3. Attack bound. 4. A bit too much impetus in Tommy's right. 5. Looks like posing or fencing. 6. The referee earns his pay.

Don't waste your punches fighting the air; don't shoot at a man out of range—save your energy. Strive for a bull's-eye with every punch; drive for the face, peck away at the nose—it is always disconcerting and painful—hook, jolt, and uppercut his “stomach,” short ribs, and under the heart. Hit fiercely, fast, and straight. A fast, snappy blow delivered like a whip, properly timed and accurately landed, is more effective than the heftiest blow of the village blacksmith, however Samsonlike he be.

Aim to hit fiercely at any moment, from any angle and any position—that is the chief secret of success of champion fighters. Don't try for a knockout with each blow—save the big effort for the big opening. Work to land nine punches out of ten. You will, if you keep cool and remember that it is judgment of distance and proper timing, and not “Here you go; good luck to you. I do hope you land somewhere!” that makes the difference between a palooka and a champion. The kind of a blow you use will depend entirely on the immediate situation. Most of your blows will be straights, but variety is also the spice of boxing—you've got to mix your blows. Shoot straights and hooks and occasional

swings, and every now and then a ripping-mad uppercut. Be versatile in your attack—the element of surprise is an important one. Shoot the blow that appears the most appropriate for the angle and the target you have before you. It is well for you to consider your opponent as a movable target of constantly changing speed, size, and angle. The task before you is sharp-shooting at this bobbing and weaving target.

Press every advantage gained by an effective hit. Every blow that lands calls for a vicious follow. Don't stop to admire the effects of your bull's-eye; this is the time for you to rip in with everything you have to offer. Don't go slashing wildly with utter disregard of defense. You can do better by keeping cool, paying some, though less, attention to protecting yourself from a wild swing, and, measuring your man carefully, feint him into an opening for the finishing blow. A groggy opponent will usually crouch and cover. Pounding away at his gloves wastes valuable moments and gets you nowhere. Feint at his head, drive at the body half-heartedly; he will probably lower his guard slightly, just enough to give you the opening for the finishing blow. Don't spread your intentions all over your face; don't contract your face, don't grit your teeth,

don't bite your tongue. don't squint your eyes, don't nibble or look at the part you aim to land on.

Keep attacking in quick, ferocious bursts, dance between, resting your arms, then sail right back at your opponent. Keep on top of your man all the time, make him step at your pace and do the things you want him to do. Don't allow him to rest, especially when he is anxious to.

If an opponent comes at you with a peculiar stance or crouch, weave around him, keeping to his left, and study him. Is he crouching all the time, or does he use it as a temporary screen to launch some favorite blow or a sequence of blows? Is it a defensive or an offensive move? How should you meet it? What are the best punches to reach him with? Since he is crouching, you immediately think of uppercuts and hooks. Dave Shade, a master of the boxing art, has a method of crouching all his own. It has puzzled many an opponent and brought him many an unexpected victory; for example, the one over Slattery. Quite frequently in the course of a bout Shade suddenly crouches, almost to the ground, collapsing like a grasshopper on its folded legs, and then as suddenly straightens up to tattoo his opponent with straights, hooks, and

uppercuts. Dave completely tantalizes the slow thinkers, and worries even the cleverest, and yet I saw the comparatively inexperienced Kentucky Joe Anderson overcome his initial puzzling and effectively counter the crouch with whistling uppercuts, well timed to meet Shade's head just as the latter started straightening. Shade won, but the interesting thing to me was that Anderson, a comparative novice, kept cool enough to analyze the crouch and meet it effectively.

Don't imitate unorthodox methods even of a champion, unless you find that you take to the innovation like a "duck to water." Shade is the only one getting away with his peculiar crouch and hopping, probably because he has exceptional spring in his legs. No one has successfully imitated Dundee's rope-bouncing stunt nor Dempsey's peculiar weaving and bobbing. By all means adopt original variations, but make sure they add to your effectiveness and are not a drain on your endurance. As a rule it is the possession of some peculiar physical quality which enables the boxer to develop a special "stunt" annoying to his opponents.

Success in a boxing-contest depends to a great

extent on endurance. Where two men are well matched as to strength, skill, speed and boxing ability, they are able to carry on round after round, giving an excellent exhibition of offense and a defense sufficient to avoid any punishing blows. As the bout progresses it becomes a matter of lasting power. The first one to show the effects of wear and tear of the battle will be the probable loser. Of course both men are tired, and when one feels that there is nothing in him—his opponent may have even less than that—the thing to do is to strive to last out just a little longer than the other fellow.

When the pitiless gong; ring out again, and they whip
your chair away;
When you feel you'd like to take the floor, whatever the
crowd should say;
When hammering gloves come back again, and the
world goes round your head;
When you know your arms are only wax, your hands of
useless lead;
When you feel you'd give your heart and soul for a chance
to clinch and rest,
And through your brain the whisper comes, "Give in,
you've done your best,"
Why, stiffen your knees and brace your back—and take
my world as true,
If the man in front has got you weak, he's just as tired
as you.
He can't attack through a grueling fight and finish as he
began.

He's done more work than you to-day—you're just as good a man.

So call your last reserve of pluck—he's careless with his chin—

You'll put it across him every time. Go in—Go in—Go in!

—“WESTERN FRONT,” FRED DARTNELL.

A vital phase of ringcraft, therefore, is this question of conserving your own energy and wasting your opponent's. Your first aim is to avoid all flourishes, all unnecessary flying about. Every move must have an aim. As far as is possible, do very little avoiding with your hands and most of it by means of footwork, swaying and ducking. Don't fight the air—shoot your punches when you are fairly sure of landing. Avoid swinging and infighting. When you clinch let your opponent support you and do most of the aimless pulling and pushing. Keep your man on the go; see that he wastes plenty of blows. If he is excited, bent on rushing and slugging, stimulate him by simulating excitement, keeping on top of him, annoying him with jabs to the nose or mouth. When he shows signs of weakening, force the pace, make him travel still faster. Don't be too hasty in going after him; he cannot regain the lost energy. Soon the signs of wear-

ness become very apparent. His movements slow, he dances backward more often, doesn't "mix" as eagerly as he did, begins to block and parry where he ducked and sidestepped, and if you get him in a clinch you can feel that he is greatly weakened and worn. Here again look out for shamming. Some fighters will act groggy, may even stumble and fall to take a short count, and arise shaky. Now don't go flying in with both fists ripping away at the apparently defenseless hulk—watch your defense—he, like as not, is preparing a nice, juicy right. Many a fighter has cause to regret too great haste in going after a wobbly opponent. When you have your man on the verge of a knockout, that is the time for greater self-control rather than childish excitement. You are justified in paying less attention to defense, but not to ignore it entirely.

If you happen to be the one "stung," and feel weak and groggy, you have got to bluff through it. Don't put on that foolish sickly grin if you hadn't had it on until then. Whenever an opponent pulled that sour grin on me, I went at him hammer and tongs. You are better off to keep the same set expression, the "poker face," and

strive to speed up your dancing, weaving, and feinting—which is the surest sign to the opponent that you are still very much alive. Joe Lynch had a habit of dancing a jig after receiving a stiff wallop. If you are knocked down take a count of eight or nine before arising, then dance and run. If a punch or a knockdown has left you somewhat woozy, a little hopping about will increase the circulation and thus clear the mist.

Your object is, of course, to win within the shortest possible time consistent with a sound defense. Play safe; don't take unnecessary chances. Don't take punishment; avoid it to the best of your ability. The only time you are justified in slighting defense is when it is clearly apparent that your opponent is through. Force matters when the right opening shows itself. There is always a right time for offense or defense, and it is the man who is cool enough to take advantage of these who makes the grade. The element of surprise is important in both attack and defense; more so in the former. Think quickly; act decisively. If you are definitely superior, end the contest as soon as is possible. Don't play with your prey like a cat with a

mouse. Give him a square deal; don't add insult to injury. Look out for those delicate-looking, pale-faced, nervous fellows—these are the boys who have loads of brains and carry a mean sting in their artillery. Those that grumble, swear, and threaten, usually are not thinking, because they haven't what to think with.

Ringcraft is the skill and cunningness with which you apply your knowledge of boxing in competition. Boxers are blessed with it in varying degrees. Some scintillate with skilfulness, others are just drones. Of course, everything else being equal, the cleverer you are the more capable you are of outsmarting your opponent. the more successful are you apt to be. Ringcraft cannot be learned by reading books. You have to be well supplied with "boxing" brains, and have a lot of ring experience. Your constant aim is to outguess the other fellow; be just a step ahead of him; turn every disadvantage to an advantage. Go to boxing contests, watch the clever fellows; watch to learn, not merely for the sake of the excitement of the moment. There are endless possibilities in the art of boxing, and with greater experience you will discover many innovations. Most of our champions have reached

the top not through superior strength nor cut-and-dried fundamentals of the boxing art but by adopting an individual style puzzling to opponents. Superfancy, however, is bud. Originality is commendable only when it enhances your ability and effectiveness.

CHAPTER XVI

SOUTHPAWS

There is more than a sprinkling of southpaws in the boxing game, but few of them ever achieve the heights. Johnny Wilson, the ex-middleweight champion; Tiger Flowers, the colorful negro champion; and Lew Tendler, the crack Philadelphia lightweight, were among the outstanding port-siders of the ring. With their peculiar "right" stance—that is, the right foot and the right arm to the fore—the southpaws are bound to puzzle even the cleverest of opponents. Benny Leonard, one of the great masters of the boxing-ring, had difficulty in adjusting his defense and offense when he first tackled Lew Tendler, being completely mystified by the barrage of punches coming from a new set of angles. Essentially the "right" stance is exactly like the orthodox stance, except that it is the right foot and the right arm that are in advance. As a rule, southpaws are one-hand sluggers, managing to carry on, thanks to the strangeness of this stance.

I would urge beginners who are naturally left-handed to avoid adopting the “right” stance, and start out to learn the customary left-foot-and-left-arm forward stance. The doubtful advantage of the “right” stance because of its strangeness is nullified by the fact that your best controlled and most powerful weapon (the left) is carried far out of range, and therefore comparatively easily blocked when it shoots forward. Again, since in this stance your body is turned to your left, you are offering a wide target for your opponents dangerous right. These disadvantages certainly counterweigh whatever advantage you may feel you are gaining by the strangeness of your position. If you are matched to box a clever man, he will make sure to learn ways and means of getting the best of your stance, and then you are licked.

If, on the other hand, you adopt the orthodox stance, your left becomes doubly dangerous. A good left hand is an invaluable asset to a right-hander. Your left, being a “natural” one, is bound to be far better than the best left hand any right-hander can offer. If you use the orthodox stance, your left is always poised within easy range of your opponent, who, of course, has no

means of knowing that you are a southpaw, and that it is your left that must be watched. Should he follow the routine strategy of taking his chances with your left and watching the right, you've got him. A southpaw usually has a poor right but, however poor, it serves its purpose as a guard. You are thus no worse on than the many right-handers who do most of their attacking with their left, keeping the right as a guard and an occasional finishing shot, but with the added advantage in that your powerful left is poised close to the opponent, who is not aware of its potent danger. Perhaps you will find it rather difficult and "unnatural" to adopt the orthodox stance, but that is merely a matter of a little "sticktoitiveness." Incidentally, if in the course of a bout you will suddenly shift from the orthodox to the "right" stance, you will find it quite an effective bit of ringcraft.

In planning your campaign against a portsider you have the choice of stressing attack or defense. If the stance is absolutely new to your experience, go slow, weave to his right and just to the outside of it, so as to steer clear of his dangerous left. Keep banging his extended right inward with your left glove, so as to keep him

more or less unbalanced. Every now and then shoot your left across his right, a sort of a left cross, hooking down to his chin. Again, snap occasional left hooks and well-controlled swings. Be careful with your right, which is your guard for his left. Right counters are very effective against southpaws. Watch for a right lead, step inside of it, duck to the left, covering your face with your left forearm and glove, and let drive a right to his body or chin. jab him with snappy, annoying taps, in order to get him to shoot a right lead, which, of course, gives you the opening for a counter. Avoid leading with your left when you are to the inside of his right, since if you do he will counter with his dangerous left.

CHAPTER XVII

KNOCKOUT AND OTHER BLOWS

In the strict sense of the term a knockout blow is one that results in complete unconsciousness—"lays a man out cold." Actually, however, we have accepted the term as applicable to any blow which disables a boxer so he cannot continue the bout. As a whole, a thoroughly conditioned body is inured to punishment, however severe it be. Still, we have a number of weak spots in our burly which are quite susceptible to blows of even moderate severity. In fact, a knockout is not due so much to the power of the blow as it is to its landing "just right."

Because of the differences in physique and minor variations in the bony structure of our bodies, the individual susceptibility of boxers to punishment varies greatly. Some are said to have "glass jaws," and others "cast-iron" ones. Some boxers absorb enough punishment to ruin an army, but on the morrow are back looking for more; others are great "givers" but "can't take it." We are apt to conclude, "Oh, well, he

lacks heart.” or perhaps “there is a little streak in him,” but we are probably all wrong. Any man who has the nerve to get into a ring may be timid but can’t be yellow. Some of these boys who “can’t take it” are game as they come, but because of peculiar physical susceptibility they are easily hurt or disabled.

The effects of a knockout are almost always transient. The fatalities which occur every now and then can always be traced to some contributing causes, such as striking the head in falling and fracturing the skull—something that is just as apt to happen to the man on the street who slips on a banana-peel. Again, I have known of cases where chronic heart disease was the cause of sudden death in the ring. No man should start training without first undergoing a thorough physical examination to qualify him. Well-conditioned men are rarely injured, and even less frequently seriously so. Combative sports will always take toll of those poorly trained. The surest way to avoid injuries is to be well conditioned and thoroughly hardened.

I shall now consider the various knockout blows in the approximate order of their frequency.

CHIN—"POINT"—"BUTTON"

The bony sides of the lower jaw fit into sockets on the under surface of the skull just back of the ears. These sockets are depressions in the bones of the skull. The bony layer forming the roof of the sockets is a part of the floor of the skull cavity, on which rests the brain. The thickness of this layer of bone varies greatly in different people: in some it may be comparatively thin, in others quite thick; for example, in negroes, the thickness of whose skulls is proverbial. Now, if a blow delivered on the chin drives the articulating part of the jaw forcefully against the bone forming the socket, the shock is transmitted to the inside of the skull, and we have a concussion of the brain, especially of that part of it called the medulla, which lies in close proximity to the socket and controls the heart and the lungs. The degree of transmitted shock is proportional to the thickness or thinness of the socket roof. The symptoms of concussion vary with its severity. There is more or less shock, weakness, daze, mistiness before the eyes, inability to think, and often temporary unconsciousness—and these are, of course, the typical

symptoms of a knockout delivered to the chin. Another factor that is probably involved is that the same blow violently shakes the fluid contents of the semilunar canals, which are located in the inner ear and regulate our sense of balance. When the normal flow of this fluid is disturbed we get the "staggers," or fall. Any violent blow anywhere on the head may upset the current of flow and unsettle the boxer. Most likely a knockout is due to a combination of these two factors.

From the above and a study of the relations of the bones forming the lower-jaw joints, it is clear that not every blow delivered to the chin, no matter how forceful, will produce a knockout. It is necessary to hit the "button" or "point," which appears to be about an inch or two from the point of the chin, and the blow must land so as to drive the lower jaw directly backward and upward against the roof of the sockets. In general, the effect of a knockout is transient, lasting moments to at most half an hour, leaving more or less of a headache, dizziness, and perhaps a stiffened jaw.

When a boxer is stung with a good one to the chin, spectators may frequently notice a tapping of the right foot, which is a purely involuntary

spasmodic movement. Fortunately, his opponent is watching his eyes and not his feet, and thus misses this very valuable sign of a bull's-eye. When completely knocked out and lying face down, one may note similar spasmodic twitchings of the legs and arms, which are purely involuntary. The fact is the man is "out," and is not trying to get up.

"SOLAR PLEXUS"—"MARK"

Fitzsimmons's spectacular and unexpected knockout of Corbett with a left to the "mark," with the resultant hullabaloo, brought the "solar-plexus" blow into popularity. Lefts to the "mark" are frequent blows in boxing, but few of them cause knockouts. The abdomen is protected by a wall of powerful muscles that can stand a lot of punishment. Here again the varying susceptibility is a vital factor. Punishing blows to the "mark" are never a tasty morsel. You feel them, they give you a sickening sensation, you grow weak. Almost unconsciously you tend to lower your guard to prevent another blow and thus expose yourself to punches to the head. Body-blows weaken, exhaust, and prepare for a knockout.

Of course we have no absolute way of determining just what does happen when a man is knocked out by a blow to the "mark." Just below the level of the breast-bone and back of the stomach, resting on the back-bone, lies a plexus, or net of nerves, which includes branches of the vagus, one of the most important nerves of the body, which has quite a bit to do with the control of the action of the stomach, heart, and lungs. This net of nerves is called the "solar plexus." Now the theory is that a punch which lands on the "mark" at a time when the opponent has not anticipated it, and the muscle wall is relaxed, causes a disturbance and shock of the nerves comprising the plexus. The vagus nerve being affected, the heart and lungs are depressed: the heart slows, the breathing becomes interrupted and difficult. The slowing of the heart means that there will be an insufficient supply of blood to the brain, and that causes faintness, dizziness, and weakness. There is consciousness, but the man cannot move any part of his body, seemingly paralyzed. The part where the blow landed is very painful. At times the boxer may be doubled up with violent cramps. There is an added possibility that the

diaphragm is temporarily paralyzed. The punch, landing solidly on the "mark," the man usually bends over with a grunt or at gasp, "out" on his feet.

By far the less frequent and even rare causes of knockouts are the following:

"Rabbit" Punch.—This blow is now barred, and justly so. There was no excuse for permitting it to last as long as it did. It is an unscientific and very dangerous blow. Firpo favored the "rabbit" punch, pounding the back of the opponent's head with the side of his fist.

Back-of-the-Ear Punch.—An accidental blow here may cause a knockout due to the shock being transmitted to the brain, causing concussion.

Heart-punch knockouts are rare, but they do occur. Powerful punches may serve to slow the heart and interfere with its normal function, thus creating the same state of affairs as does the "solar-plexus" blow.

Ribs.—A good punch to the ribs gives one a sickening sensation, which, however, can be quickly fought off. A succession of such blows may weaken a man sufficiently to drop him.

SOME TRADE-MARK BLOWS

McCoy's Corkscrew Punch.—Step in with a straight right, driving it under or over the opponent's left. As the blow progresses the palm of the hand is up, but just as it connects the hand is twisted inward and downward, so that the palm faces down—a sort of a corkscrew motion, whence the title. As the punch lands, the arm is straightened with a vicious snap, which adds further to the effectiveness of the blow.

Moran's "Mary Ann" Punch.—A fierce uppercut delivered with a half twist of the body which imparts a slight corkscrew motion to the glove as it lands.

Carpentier's "Whip" Punch.—A snappy right delivered with the motion similar to that of lashing a whip. Carpentier had this blow down to perfection, and won many a fight with it.

"Postman's Knock," favored by Joe Gans.—A tattoo played on the opponent's chin with either fist. Gans's favorite was a "bang-bang" with his right.

Corbett's Hook or Swing.—Start a straight left slightly wide off the body, and then suddenly hook down with a half-swing on the jaw.

CHAPTER XVIII

PRIZE-FIGHTING

One hundred and thirty thousand folks pour into Chicago arena to witness a boxing-contest between two gladiators of the ring—one hundred and thirty thousand men and women from every walk of life. They come because neither man nor woman can help but admire strength, virility, and courage in man. Throughout the ages humankind has always paid homage to its heroes. The whole world goes wild over Lindbergh because he threw down the gantlet to the elements and came out victorious.

Boxing, in one shape or another, has always been o popular sport for king and slave. The Greeks fought with fierce-looking brass knuckles, “cœstus”; the early modern fighters chose bare knuckles; today we use gloves. In the early days of modern boxing, when bare-knuckle bouts were the rule, the contestants were anything but refined. Rowdies, brawlers, dissipating hooligans ready for any dastardly deed predominated, and kept the sport in dis-

repute. Of course there were always fine men of the type of Broughton, Mace, Peter Jackson, but there were for too many of the other kind, and so the sport of kings gained a reputation which it is still trying to live down. Why, up to the Great War the prize-fighting game was dominated by gamblers, gangsters, and crooks, ready for anything but a square deal for the public they catered to. This was so clear to every one that it was unthinkable for a decent youngster to enter the ranks of professionalism. Of course I do not mean that every man in the game was a crook. There never will be finer types of men than Corbett, Jeffries, Freddie Welsh, Jack Britten, Packy McFarland, Mike Gibbons, etc. There were plenty of good men, but too many of the other kind.

The war, with its resultant stimulus to all forms of athletics, brought a sudden change in conditions. So many clean-cut boys took up the pursuit of the boxing game that they quickly overwhelmed the objectionable element and brought a new standard of decency and square-dealing to the sport. Undoubtedly there are, and there ever will be, men in this game who ought to be behind prison bars as a protection to so-

ciety. But what can you do about it besides watching them carefully through the medium of boxing commissions, and ridding the game of them as soon as they are found out?

It is probable that the popularity of boxing is, to a large degree, due to the fact that it is one of the few sports which is easily understood by every one, irrespective of age. It is a man-to-man contest. You can see every blow, the way it is delivered, its effect on the recipient; you hit with them, you avoid with them, you are hurt as they are. If your favorite lands a "good one," you rise and shout: your blood is aroused. In football, basketball, and to a degree in baseball—all splendid, enjoyable forms of sport—unless you understand the fundamentals, you cannot appreciate anything but the "peanuts and pop." The smash on tackle is just a meaningless and aimless jumble of bodies and legs to be untangled by a white-trousered individual, only to do the same thing over again two yards farther down the field. But you never have to ask "What's it all about?" when you watch a boxing-match.

Folks pay their hard or easy earned shekels to see a good scrap, Now that is the truth. They

admire boxing skill, but they will not go far out of their way, nor will they pay much, to witness the finest possible exhibition of the art of self-defense. Of course among the millions of fans there is a small percentage of real connoisseurs, but there are not enough of them to keep the stylist in spats and tuxedos. The moral, of course, is that if you are not in the boxing game for your health or the sheer joy of competition, it will be best for you to cater to the wants of the great majority—and they want a red-hot scrap. After all, fighting is a primitive instinct. The greatest thrills and joys in life come to us when we give free rein to these primitive instincts, The Firpo-Dempsey battle didn't last very long—just a round or so, A fortune was paid in by the spectators for what was scheduled to be a ten-rounder, but when the bout was over, and the excited mob to flow out of the gates, there wasn't a disgruntled soul because of the shortness of the bout. Why, there were thrills aplenty packed in those few minutes of fighting, and that is all these folks came for. Mind, it isn't heartless punishment that they come to cheer. The moment a man appears out-classed and badly punished, there will be a roar

of "Stop it!" long before even the experienced referee will feel justified in acting. The fighting fan doesn't want knockouts as much as knock-downs—it is the mighty punch that he admires.

The personality of the contestants is at big factor in increasing attendance. This or that man is said to have the ability to "pack them in," he has at "following" that swears by him. "Color" is just as vital to popularity in boxing as it is in the theatrical game, or any other vocation. Dempsey, Carpentier, Leonard, Wilde were always able to "fill the house."

What sorts of fellows are these prize-fighters? Well, all sorts. There are the lowest types, apaches, to whom the game offers a source of revenue for dissipation and luxury way above their status in society. These men are not on the level, and never will be. They have to be watched and disciplined with the utmost severity in order to keep the sport clean. As the years roll by, I see less and less of this type. Probably they cannot get along with these "commish" things. There always will be some of them in the game. Bred in the slums, where ready fists are an essential aid to survival, they turn to boxing as a ready means of expressing their inherent pug-

nacity. These men are a bad type, and cause reflection on the boxing game because they are so conspicuous.

However, times have changed. Decent boys predominate in the game. Eight or ten men show their wares on an evening at some arena, and every one of them is as decent a type of young man as you will meet in any walk of life. They follow the fistic game because they appear to have the necessary equalizations and because the field is a lucrative one. It is a difficult one, too, but so is everything else in life.

Those who want to take up processional boxing must realize that it is a hard game, but no harder than any other field that requires special qualifications. If I say that many aspire but few achieve, then you must appreciate that this is true of almost everything one plans to do. For every seat on high there are thousands of candidates, and the best-qualified man usually gets it. Now if you think that you have the makings of a good boxer, go to some physical director or trainer, tell him what's on your mind, and ask him to pass judgment. If he discourages you after viewing you in action, consult another man. If they all tell you you are

not fitted, forget prize-fighting. No one should enter the professional game before the age of nineteen, since strenuous exercise before a man matures will result in permanent ill health, and possible heart disease.

If the trainer you consult encourages you, join a boxing club, one managed by a reputable director, and start training diligently. Learn the art of boxing thoroughly, You may be naturally pugnacious and inclined to slugging. This is a great asset, but will get you nowhere unless you become skilful in the fundamentals of the game and ringcraft. If you decide to become just another slugger, your pugilistic life is going to be a very short one, and not at all a sweet one. You will probably put up a few slam-bang battles, get a flattened nose, mashed face and ears, and then suddenly “soften up” and become a punching-bag for the men who put less emphasis on their muscles and more on cleverness. If you have a fighting heart, you are fortunate. Get skill to back it up, and there is no reason why you shouldn’t reach the heights.

Judging by the constant stream of advice the poor referee gets from ringsiders and “gallery birds” alike, one would be inclined to think that

most boxing fans are fistic experts. Of course the very opposite is true. Most of the folks who so loudly offer advice know very little about boxing. Each and every boxer entering the ring has his following, and for them every move their hero makes is the acme of boxing skill, while the opponent doesn't know a thing, can't hit enough to hurt a fly, and is bent on "stay-ing." And of course, knowing all this, Kid Abe O'Brien's partisans do not hesitate to tell the whole world about it. No matter which way the decision goes, there are sure to be a roar of disapproval and dire threats to the referee.

I wonder how many, or rather how few, spectators in all these vast assemblages can really judge a fight? How many can keep cool enough to watch the quantity and quality of blows, the degree of skill in guarding, slipping, countering, clinching, footwork? How many can weigh the relative scores, round by round, as they do in baseball games? How many allow for persistent offense, brilliancy, skilfulness, gameness? Can you?

I am often asked what I think of negro boxers and the advisability of mixed bouts. Well. out of some two hundred and twenty-seven bat-

bles that I participated in, forty-two were with negroes. From the above it is certainly clear what my attitude toward them is. I never drew the color line, and don't believe in any one else doing it. There have always been, and there always will be, splendid boxers among negroes. Given the opportunity, many of them rise to heights. True, some of them, after gaining renown, lose their heads like little children and behave objectionably, causing a lot of criticism. But how often does the same thing happen with white boxers? Often enough. Of course negroes can ill afford to have these misbehaving gentlemen, since they become conspicuous and immediately stir up race prejudice. There were no finer men in the game than Peter Jackson, Joe Gans, George Cole, Langford, Tiger Flowers—all negroes of exceptional ability.

CHAPTER XIX

AMATEUR BOXERS

Some amateurs attain a considerable degree of skill in boxing. The more thorough the training in fundamentals and the greater the experience in sparring and actual bouts, the better the boxer. Home training alone, however conscientious, is insufficient for competition. Many youngsters, gaining some degree of skill with the gloves, and having beaten all the neighboring kids, get the impression that they are very good. Often, without even having seen a single amateur bout, they send in their application, enter the ring bloated with confidence, and are slaughtered by the better-trained brethren. A youngster showing promise as a boxer in his home training should join some gymnasium where more or less emphasis is laid on boxing. He will thus gain refinement in technique, and will have ample opportunity to get experience in the ring. If properly handled, he will be allowed to enter some minor tournaments frequently arranged by clubs for the entertainment of their

members. Here he will meet boys of approximately his own experience, and have an even chance of winning. As he shows progress he can be allowed to face more advanced competition. Nursed along in this manner, a promising boxer can be brought up to be one of the leaders in his class.

Many amateurs are very clever with the gloves, but most bouts are a display of natural fighting ability, pluck, and ruggedness. Those who, with growing experience, manage to combine skill with the instinctive fighting tendencies, usually progress rapidly, soon graduating into the professional ranks. If the truth be told, the secret ambition of every youngster in amateur boxing is to use the latter as a stepping-stone to professionalism. Some few are amateurs for the sheer love of the game, and have no thought of prize-fighting, but these are a small minority. In the countries of northern Europe, for example in Scandinavia, there is very little professional boxing, amateurism dominating the field.

You will find almost every race, nationality, and rank represented in amateur competition. The standard, as a whole, is very high, especially

in late years, due to the popularity of boxing in colleges, high schools, prep schools, and choice clubs. There may be an occasional rowdy, but the tournaments are excellently controlled by highly trained officials, and the undesirable element is strictly disciplined. All the boys are earnest trainers, know the rules, and obey them.

The beginners usually show more or less nervousness and timidity, but, as pointed out, these are to be expected, and do not reflect on the boxer. Very few ever show real "funk." It takes grit for an inexperienced youth to climb into a ring, but if he does he proves that he is made of the right stuff. If he then shows timidity, you must take it for granted that it is due to the novelty of the experience and not fear.

Injuries are almost unknown. Tournament after tournament is run off without any casualty. No man is permitted to enter a contest without first being examined by a physician at the ringside.

A contestant should familiarize himself with the rules of each tournament, and obey them rigidly. There is no sense in arguing with officials; you cannot change decisions, and you will merely succeed in antagonizing men you are

apt to meet again. If a decision goes against you, why do better the next time, but don't crab.

You have three rounds in which to win or lose. That's a pretty short distance, and you have got to keep travelling at a stiff clip. Carry the fight to your opponent—you will get more credit for offense than defense, and you will compel him to follow your pace. Don't shoot aimless blows; try to pile up points. Keep your left going all the times—it wards off your opponent, and may get through frequently enough to gain you an advantage. Keep your temper. If he stings you, don't show it. Don't forget you are a boxer and not a windmill.

If you win, keep both feet on the ground. See your opponent and yourself as you really are and not through magnifying-glasses—it takes a pretty cool man to weigh oneself justly. If you lose, try again. Work to improve your boxing technic, avoid the glaring faults, keep digging—better days are ahead.

And lastly, every amateur who aspires to become a professional can be buoyed up by the knowledge that Terry McCovert, Jim Corbett, Fitzsimmons, Berlenbach, Genaro, Joe Lynch,

Abe Goldstein, La Barba, Terris, Ruby Goldstein, Canzoneri, Benny Leonard, Gene Tunney, and the two Zivics started as “Simon pures.”

CHAPTER XX

TRAINING

We, in the United States, take our sports pretty seriously—the same as we do everything else. When we tackle something we go at it with a vim, a will to get there, to reach the heights. No sacrifice, no self-denials, no amount of work, however strenuous, is too exacting. Our athletes at times may feel like breaking training, but they rarely do. They realize the price of success and are willing to pay it. We are frequently criticised for this intensity of application, especially by the Britons, who point out that they rarely take their training as seriously as we do, have no hesitation in breaking training when so disposed, and more or less ignore the rules which have been laid down as essential to proper conditioning, such, for example, as the avoidance of smoking and the use of alcoholic beverages. Well, if the proof of the pudding is in the eating, then the best argument for our thoroughness in training is that America is noted for the superiority of its athletes. This superiority is certainly not based on

the physique, mentality, or inherent athletic ability, since men are pretty much alike all over the civilized world. It clearly is, then, a matter of better training.

Is such intensity of application to a mere matter of sport justifiable? Emphatically yes, A man works as he plays and plays as he works. The sluggard on the athletic field will be a sluggard in his vocation. Barring the question of health, the chief benefit the youth derives from athletics is the development of characteristics which dominate his whole life, and if these characteristics are intensity of effort, a will to win, a readiness to sacrifice and suffer in order to "get there," then we are right.

Training is exacting. It requires time, "stick-to-itiveness," and earnestness. The routine occasionally becomes tiresome. It is human to tire of any routine, but to the youngster who is striving for a goal the rocky road is a joyful path. Every day brings the reward of improvement and advancement.

The object of training is threefold:

1. *Conditioning.* Here the aim is to take the individual, irrespective of his physique or present state of health, and by means of intelligent

regulation of his exercise, sleeping, eating, and bathing put him in the best of condition; make him strong, enduring, overflowing with vitality; develop his muscular system to stand a lot of wear and tear; and progressively prepare his heart and lungs to respond to increased demands upon them, which are quite extreme in strenuous sports.

2. *Specialized training.* Aiming to develop the physical and mental qualities most essential for success in boxing. It will vary greatly with the object in view—whether you are out for speed or ruggedness, for powerful hitting or point-scoring. for trickiness or two-fisted slugging.

3. *Training in fundamentals and advanced strategy;* is, the assimilation of the theory and the art of boxing. A beginner starts with the fundamentals, striving to perfect them one by one, until they begin to fuse into a complete art. Later refinement of technic comes with greater experience and persistent study.

In planning a training routine for an aspiring boxer these three divisions are carefully balanced so that he gets into condition, gains the essential muscular co-ordinations, and finally acquires boxing skill, simultaneously.

In every moderate-sized town or city there are gymnasiums conducted by ex-pugilists, trainers, or health-builders, who cater to aspiring boxers. They are well equipped for the purpose and charge moderate rates. Most of these institutions are conducted by the finest of men, who are well fitted to teach boxing, and insist on proper behavior on the part of their members. It is in these gymnasiums that many of our rising stars get their initial training. Occasionally we hear of a gymnasium hardly fit to be patronized by decent men because of the character of the proprietor and hangers-on. Before you join a gymnasium it will be well for you to visit there a number of times until you decide whether it answers your purpose.

If there is a Y. M. C. A., a Y. M. H. A., a K. of C club, a boys' club, a social centre, a settlement, a school gymnasium, or a playground recreation centre in your vicinity, then you have much to be thankful for. Any one of these will supply you with a thoroughly equipped gymnasium; your exercises will be carefully supervised by graduate physical directors; you will have the finest type of boys to associate with; you will find the Golden Rule

everywhere; you are sure to undergo a careful physical examination by a physician to determine whether you are fit to take up strenuous athletics; you will be in position to train in pleasant surroundings with the director and your friends willing to help you with criticism and sparring—and the whole at a minimum cost.

If you have no private or community gymnasium in your home town, you will have to turn to your own back yard, a corner of your farm, or perhaps a roomy barn. A wooden floor more or less smooth is better than any rough ground, since clever footwork depends a great deal on the smoothness of the underfooting. Don't start in by buying all sorts of paraphernalia—an athlete has no use for dumb-bells, springs, and similar apparatus which build clumsy bunchy muscles. You will need A punching-bag, a dummy-bag, and you can probably rig up some sort of a homemade ring. It takes a little ingenuity and resourcefulness to make the most of things, but it can be done—Robinson Crusoe did it. Try to get your friends to work with you. Organize an athletic or a boxing club.

Get good equipment, gloves, trunks, etc. Cheap equipment doesn't last, gets misshapen, and is apt to bring injuries. An attractive suit gives you confidence and pride. Leather-soled high shoes are best. There are various protective aids which may be used advantageously. Thus, there are clever inexpensive head-guards to protect your forehead and ears. The odontoguard is a teeth-protector which has just been made legitimate by the New York State Boxing Commission. There are thumb, knuckle, and wrist protectors. Use an old pair of gloves when punching the dummy or the light bag. Tape your hands in order to protect your knuckles. I believe the woven elastic bandages (such as the Ace) are far better for the purpose than the unyielding felt binders which are popular at present.

In deciding on a training routine we must realize that there are no hard-and-fast rules. No two men are exactly alike in their requirements. A four-mile run or an ice-cold plunge may be meat for John and poison for Bob. If you are under the care of an intelligent trainer or a physical director, he will solve the problem for you. If you have to do it yourself, read this

chapter carefully, choose the methods which appear to suit your requirements best, and observe their effects. In the course of time almost every boxer learns what to do and what not to do in training, in order forr him to attain the best of condition.

Approaching the problem of conditioning, we have to consider exercise, dieting, bathing, sleeping, and certain dos and don'ts:

1. *Exercise.* No matter what form of athletics you are to follow, your aim is to develop a vigorous, powerful, enduring, pliant, swiftly reacting muscular system. You will want your muscles to respond instantaneously, to carry dynamite. The type of exercise taken is therefore important. You must avoid all forms of exercise which tend to form heavy, short "muscle-bount" sinews. These are out of date. No one but the booster of dumb-bells and heavy-weight wrestlers sees any earthly use for bunchy muscles. Most of the foreign "invaders" who come to the United States show this muscular overdevelopmental and are consequently slow and clumsy—no wonder so few of them ever attain even fair ability as boxers. What Italy and Spain and Germany and Argentina

need is not the *men* to challenge ours, but a revolutionary change in their training method; to conform with the needs of the sport.

The calisthenic exercises you take must be carried out with vigor and speed. Go through them with a will, snap out the muscles to their full length—you want lengthy, pliable muscles. Don't use any apparatus—I do not believe in medicine balls, springs, or dumb-bells for a boxer. Light pulley-weight machines are quite useful. For the development of your abdominal muscles, which is vitally important, take a lot of bending movements while lying on your back. Thus, raising and lowering the legs to right angles with the body, raising the legs to an angle of 45 degrees, separating them, or swinging them in circles or the popular “bicycle riding,” are all exercises that tend to develop the abdominal muscles. Deep-breathing exercises aid in recovery after strenuous exercise.

The setting-up exercises develop your muscles, help you gain athletic agility, smoothness of handling the body, and build your heart and lung reserve to a point where they can keep up with strenuous demands on them. The latter, however, is better served by lengthy walks, in-

terspersed with running and sprinting, skipping, playing handball, and sparring—all of which tend to build speed and endurance.

Exercise may be a wonderful tonic or a dangerous poison, depending entirely on how you take it and how much of it. As you start training you must go easy at first, gradually increasing the number and duration of the exercises. You must think of your heart as a motor which must be treated with care. You can't throw this motor in high every time you start your car. Strain your heart and you may have one to nurse for the rest of your shortened life. A properly conditioned heart can never be overexerted. Moral: Train your heart properly, treat it with the consideration due the most vital organ in your body, and it will toil and sweat for you. Progressive, systematic training slowly prepares your heart and lungs to stand the wear and tear of a contest.

2. *Diet.* You do not have to be at vegetarian (a nutarian or rotarian) in order to succeed in boxing. Eat the food you were brought up on if it agrees with you—if you have “stomach trouble” it does not. Your aim is to get the best “coal,” supplying the greatest amount of en-

ergy at an least exertion of your digestive system. True enough, when a man exercises he feels he can eat nails, but he cannot digest them, so why eat them? What should you eat? Lean meats, a few strips of bacon, potatoes, cereals, beans, peas, lentils, green vegetables, fruit (ripe, cooked, preserved, dried), butter, whole-wheat or rye bread, toast, cocoa, chocolate, weak tea, very little coffee, milk, cream, buttermilk, ice-cream, puddings. You should avoid: Spices, condiments, fatty foods, fried foods, fancy dishes, lunch-counter sandwiches, unripe or overripe fruit, heavy, soggy breads or pastry and pies. You must eat *regularly* at certain hours of the day; you must *avoid eating just before or right after exercise*; you should *eat in pleasant surroundings* attractively put-up meals *in variety*. How much to eat is a matter of common sense and self-control. Eat to satiation, not to "I can't stand another bite." If you find that some particular food disagrees with, you, leave it alone. Too much of anything is harmful. In summary: Use plain horse sense in choosing your food.

3. *Sleep*. Most of us cannot carry on with less than eight hours of sleep. Those in active train-

ing can stand nine to ten hours with benefit. Sleep gives the body an opportunity to renew its store of energy. Sleep in an airy room; avoid too many blankets and soft pillows. When you wake, get up.

4. *Bathing.* An athlete should take a short warm shower to wash off the sweat and dirt, then turn all the hot water off and get the invigorating shock of the cold water. Don't soak in hot water; it drains body vitality and leaves you pepleless. Here is a simple rule to go by: "Short applications of heat stimulate; prolonged, weaken. Short cold applications invigorate; prolonged, lower resistance." Get showerheads that shower you and not the walls. It is not necessary to wipe off the sweat before taking the shower, as some trainers recommend.

I do not believe in saltwater bathing for athletes in training, and do not recommend training near the ocean. I have observed that salt appears to have a devitalizing effect on athletes. Swimming in the ocean or living in an atmosphere laden with salt vapors leaves the athlete pepleless, sleepy, lazy, with very little ambition to carry on his training routine. This undoubtedly has a physiologic basis, due to some effect of

the salt on the body. A short quick dip in the ocean, followed by a brisk rub and then hustling the man miles away from the beach, would probably be a beneficial arrangement, but quite a difficult one.

This objection does not hold for swimming in fresh water. But a swim should be short, just long enough to invigorate the athlete. Prolonged swimming is just like a prolonged bath—it drains the body of much needed energy. Mind, I am not preaching against swimming, which is a wonderful exercise and one of the most enjoyable pastimes. When you are not training, wallow in the sea. Here is my point: Swimming tends to produce a slow, loggy-acting body because the sport leads to the production and deposit of fat. The more you swim, the fatter you grow, since that is nature's way of protecting the body from too great a loss of heat. Now it must be clear to you that no athlete who needs speed, agility, and endurance can afford to fatten up. (Leave it to the mermaids.)

The amateur and average intelligent professional boxer usually keep in pretty good condition throughout the year, needing only a few intensive weeks of "speeding-up" to get them-

selve into "fighting shape." Dempsey, Delaney, and Tunney, for example, are always training. Some few boxers drop training entirely between bouts, or even go the rounds of dissipation, and then with a bout in sight have to go through a long siege of strenuous training in order to attain decent condition. I do not recommend that you keep yourself in fighting trim all the year round—a man should not be in "fine" shape for long. Nor, on the other hand, should one let down training entirely and thus soften up and degenerate. Just keep in good health.

If you have to get into fighting trim, arrange a definite schedule of progressively increasing work, which starts easily and slowly, speeds up day by day until you are travelling at your maximum speed, and then begin to taper down. The schedule must take into consideration your present condition. Thus you take about a week for "warming-up"; four to eight weeks of pretty steady plugging; and finally a week of gradual easing off in order to store up the strength and energy needed for the contest. Intelligent training is quite vital to a boxer—too many men leave their pep in the gymnasium because of overtraining. Make it a rule always

to stop the day's workout while you still have something left.

Train vigorously. You will fight as you practise. If you go through your workouts at a sluggish pace, hitting out carelessly, avoiding half-heartedly, taking a blow now and then because it "doesn't really matter," you will find that you will be doing the same thing in a bout. While training you are forming habits. Habits are hard to get rid of, or change—it behooves you to develop the right kind. Strive for perfection, thoroughness, and whole-heartedness in your practice and you will do likewise in your battles.

Train earnestly for even the easiest of "dubs." The latter is sure to train hard for you, because he wants to make the best possible showing against you, since it means more bouts for him. He has everything to gain and nothing to lose. To you the bout may be a mere workout or revenue-producer; you have nothing to gain by heating him—but you have very much to lose if he happens to slip it over on you. A well-trained Carpentier would have made a monkey out of Siki, but when the clever Frenchman, for the first time in his life, failed to train decently for a bout, he was forced to take one of the

meanest beatings any man ever got, and helped to launch the career of a man who was a disgrace to the ring.

It is hardly necessary to point out that the best way to learn boxing is to box. The more experience you gain in the ring the more skilful you will become at it—that is, providing you are not one of those brainless sluggers who never learn anything. Box men of your weight, box men lighter and faster than you, box men bigger and slower, men with greater skill and men with lesser skill than you—in short, box everybody to gain as wide experience as you possibly can. But keep away from the crude, brute sluggers who respond to every tap by losing their temper and showering wild hay-makers at you. Of course if you are a skilful boxer you will welcome even this type, since they will give you plenty of practice in developing your defense.

When planning your training routine you have to decide which of your assets are going to be emphasized. This depends to a great extent on what you know about your opponent-to-be. If it is speed you will need to beat him, your aim will be to train down to your mini-

mum weight consistent with maximum effectiveness; on the other hand, if you are to fight a slower but more rugged man, it will be advisable for you to come into the ring at your maximum weight, having trained for strength rather than speed. When fighting a taller opponent you may decide to develop a crouch of some sort, and train with the idea of emphasizing a body attack. Or suppose you know that your opponent is weak "down-stairs," your plan similarly will be to stress a body attack in your training.

When starting training arrange to keep a record of your daily weight. Use a weight chart. This will enable you to keep close tab on the daily fluctuation of weight, whether you are training down or building up. The daily loss after a workout tells you just how strenuously you are working. Thus, suppose you lost three pounds yesterday and six pounds to-day. It is pretty clear that you must have worked much harder to-day. Most of this weight lost during a workout is quickly regained.

Get tincture of benzoin and paint your feet with it. This serves to toughen the skin of the feet and helps avoid blisters, soft corns, etc.

Use rubbing-alcohol, obtainable in any drug-store, to harden the face and hands. It is a mistake to think that pure alcohol is better than this rubbing-alcohol for external use. The whole body can be toughened by washing the skin twice daily with a saturated solution of salt. Dip a sponge in a tub containing the salt solution and rub your skin with it. Use sea-salt, obtainable in any drug-store.

I am outlining below a training schedule suitable for professional boxers who are preparing for a bout. My suggestion to amateurs is that they study this schedule and adapt it to suit their own peculiar needs and conditions. No amateur need train as hard as a professional, primarily because he does not have to box as many rounds. Three rounds are not six nor ten nor fifteen, and one ought to train accordingly,

7 A. M.—*Rise and shine*. Brisk walk of one to four miles. Every hundred yards or so break into a jog for about fifty yards. Resume walking, breathing deeply. At intervals stop to take some body-bending exercises. The total distance covered will depend on your condition and the ultimate object in view. If you are working for speed, lessen the total distance and do more

sprinting; if for endurance, the longer distance is indicated. On returning, take a short warm shower, finishing with cold water. Dry yourself thoroughly with a coarse Turkish towel. If you have a trainer or a rubber, let him massage you briskly with a half-and-half mixture of rubbing-alcohol and witch-hazel with perhaps a few drops of oil of peppermint added to it. After the rub, cover with a blanket and relax for about ten minutes.

If you are in no position to take the run, you may substitute stationary running. Stand near an open window and jog in place for from fifteen to twenty minutes. If you have no shower, wipe your perspiring body with a coarse Turkish towel, then give yourself a brisk rub with a wet towel, following by drying thoroughly. Where there is a will, they say, there is a way.

8.15 A. M.—*Breakfast*. Start with orange juice. I have previously outlined what, in general, to eat and what to avoid. Don't drink more than a glassful of water with your meals.

12:30—*Luncheon*. Follow by resting, reading, etc.

3 P. M.—*In the gymnasium*. Work in rounds

three minutes with one minute's rest between. Start slowly, in order to gradually "warm up" the heart; speed up as you proceed.

Round 1.—*Shadow-boxing*. Your aim here is to perfect a given motion by endless repetition. It is advantageous to shadow-box before a large mirror so that you can quickly detect errors and correct them. Every boxing fundamental or more advanced combination can be thoroughly drilled in while shadow-boxing. Go through the various movements of attack and defense, one by one. Keep thinking that you are facing an opponent. When you shoot a punch, do it with a vim; block or duck snappily. The more intensive your shadow-boxing the more will you gain from it. Remember you will fight as you practise. I can't overemphasize the importance of shadow-boxing as an aid in the attainment of proper form and endurance.

Round 2.—*Shadow-boxing*.

Round 3.—*Punching the light bag*. Rip into it. Don't try to be fancy. Think of the bag as your opponent. Try the various head punches. Punching the bag develops judgment of distance, proper timing of a bobbing object, accuracy of delivery, quickness of thinking and

acting; increases the strength and elasticity of the muscles of the arm and shoulder, and aids in the attainment of rapid and effective footwork. Always wear a pair of light kid gloves when punching the bag. to avoid skinning the knuckles.

Round 4.—*Punching the bag*. if your aim is to emphasize speed rather than ruggedness, stick to the light bag. On the other hand, if you have decided to sacrifice some of your speed in order to develop greater punching power, spend a little more time on the dummy—bag.

Round 3.—*Punching the dummy*. Be sure to protect your hands with light gloves. Keep the dummy swinging while weaving about it and trying out the various punches. Here you have the opportunity to perfect body-blows as well as infighting and shifts.

Rounds 6 and 7.—*Rope-skipping*. This is a great aid in the development of endurance and quickness and lightness of footwork. Avoid too much of it, since it will harden your calf muscles and cause them to tire easily. Start slowly, increasing the speed until you are travelling at your maximum.

Rounds 7 to 10.—*Sparring*. At the start of a training season three rounds of sparring are

more than sufficient. Increase the number of rounds gradually.

Sparring is, of course, the most important part of your training routine. Your sparring partners are chosen with an eye to the special requirements for the forthcoming bout. If you are going to meet a fast, elusive, clever boxer there is very little use in your sparring with some slow-moving palooka. Again your choice of sparring partners will depend on the qualities you aim to develop in yourself. If you are working for speed you will want some lighter but faster men. If you are to face a southpaw you will naturally want to become accustomed to the "right" stance.

After sparring do about five to ten minutes of abdominal exercises. This programme can be varied from day to day by adding handball, light pulley-weight exercises which may be combined with footwork, wrestling with heavier opponents while practising clinching, occasional sprinting to increase speed, etc.

The number of rounds you work will vary from day to day and with the length of the bout. The longer the bout, the longer your workout, and vice versa.

After the workout take a short warm shower followed by a cold one; then a good rub-down by a man who knows the principles of massage. A crude rubber who thinks that massage is just hard rubbing and kneading has another guess coming. He can do you a lot of harm. Choose a trainer who is thorough, patient, clean, optimistic, resourceful, calm, knows his limitations, and isn't too "wise" to learn things properly. Every group of muscles should be gone over carefully, kneading and squeezing gently. What one should aim for is the loosening of the muscles and an increase of the blood circulation in order to carry out the by-products of the exercises. Force is harmful. After the rub, cover and try to fall asleep for fifteen to thirty minutes. You probably will not be able to, but the complete relaxation will do you a world of good.

Supper at 7; a show, the radio, or a pleasant evening with friends, and bed at 10 completes a training day.

Once you have started on a training routine don't let anything swerve you from your purpose. An occasional day off to break the more or less monotonous routine may be advanta-

geous, but don't declare holidays too often. Many a "friend" will be rolling up in his car to tempt you: "Oh, let it go for to-day; let's go out for a good time!" It is easy to duck a difficult task; it is darn easy to procrastinate—that is why we have so many "ne'er-do-wells," Stick to your job until it is completed. Only when a man begins to show signs of staleness is he justified in "laying off" for a few days. The usual signs of staleness are: Lack of interest in the work, lack of pep, loss of weight, inability to "get up a sweat," pallor, lack of appetite, sleeplessness, and irritability of temper. The best cure for staleness is complete abstention from training plus a change of scenery for at few days.

Needless to say that a man in training must avoid tobacco, coffee, and alcoholic beverages. True enough, an occasional cigarette, or one cup of coffee daily, or a glass of beer with your meal will do no harm and perhaps some good by keeping the training man happy. But the trouble is that one little misstep leads to another—if you weaken once you will find various excuses to do it again, and soon enough you will be doing many things detrimental to the attainment of proper condition. The best policy to

follow is that of rigid adherence to the rules laid down when training is started.

As the day of the scheduled bout approaches you begin to taper down the severity of your workouts. The day before the battle you ought to do very little, a game of handball or a brisk walk of about two miles sufficing to keep you toned up. The day of the contest, if you are an amateur you will probably go right on attending to your business. Try to rest as much as you possibly can. Eat your last meal not later than 4 P. M., and the meal should consist of lean meat with no gravy on it, steak preferably, some well-crisped toast, and a cup of very weak tea. Then rest, stay off your feet, read if you care to. You will be nervous: you should be—if you weren't you would be licked before you stepped into the ring. Don't think of the forthcoming battle. Keep your mind on other matters as long as you possibly can.

If you are a professional you will rise a little later, eat a hearty breakfast (unless you have to make weight), and rest until about 11. Then you go out for a brisk walk of about thirty minutes. Avoid too much talking and all handshaking. You will probably weigh in at 2. On

your return try to get a nap. At about 3 take a short walk in the open. Last meal before the contest not later than 4. Rest after that until it is time to "report."

When you reach your dressing-room change clothes and rest on the massage-table while your trainer loosens your muscles and "warms them up" with a mildly "hot" liniment. This "warming-up" is vitally important to all athletes. You will see trackmen dash up and down the field; a football squad will run through its signals; a basket-ball team will toss the ball to and fro—all aiming to get the muscles, the heart, and the lungs "warmed up" to the task in hand. This is just as important for boxers. The trainer can get his charge nicely warmed up by gently loosening all the muscles, while rubbing in an oily liniment. An evaporating liniment that contains alcohol is bad at this time—it will further reduce the body temperature and chill the boxer. A few loosening-up exercises just before the man goes to the arena will further help. If the arena is cold, keep the bathrobe on your man until the last moment. If it is very cold, use a sweat shirt besides the bathrobe. If you can keep him warm until he starts, the exercise will do the rest.

Before leaving the dressing-room make sure the trunks are well fastened and are not so tight as to interfere with the circulation or “cut the wind.” Make sure the shoe-laces will stay bound—a strip of adhesive over the knot assures that.

Now we are in the ring. See that there is plenty of powdered resin in your corner. You will want a chair, a bottle of cold water, two towels, a sponge, a lemon, smelling-salts, and a small first-aid kit. If you have more than one handler, each should be assigned to definite duties. Only one, the chief handler, is to talk to the man during the rest periods—if all jabber, he will get nothing from any of you.

When the round is over let him sit in the chair, his back resting against the corner pole, the legs bent so as to relax all the muscles. The arms may be rested on the ropes or, if you prefer, allowed to hang down at sides. He will be breathing deeply—don’t get your towel or hands or head near his mouth or nostrils; give him a chance to breathe. Pull the front of his pants away from the abdomen to enable him to breath still deeper. The chief second briefly tells the boxer what to do and what to avoid, and any thing else that is of prime importance. Mean-

while another handler gently wipes the sweat off the boxer's face, shoulders, and legs. No massaging or rubbing. If the battler is perspiring freely, don't go slopping him with cold water, which may chill him. Wiping the face with a towel wrung out of cold water is distinctly refreshing and helpful. The sponge and the cold water are to be used only when your man needs invigoration or is dizzy from a punch. Don't fan him with a towel unless there is an insufficient supply of air in the arena. One of the seconds should keep his eyes glued on his man throughout the round, watching for injuries, which he must be ready to take care of as soon as the bell rings. How to take care of boxing injuries will be discussed in the next chapter.

The chief second must watch the opponent as well as his own man. Watch his strong points as well as his weaknesses. Watch for fouls and tell the whole world if you see them. Keep tab on the comparative showing of the two men. As the bout progresses, if your man is well ahead, you can instruct him to "play safe"; if badly behind, your policy may be to risk everything but try for a knockout. During the intermission the

chief second can keep an eye on the opponent's corner while instructing his own man.

During a bout the men get quite dry, due to the inhalation of a lot of dust and smoke. Let your man gargle cold water or cooled oatmeal water, which has the property of keeping the throat moist for lengthy periods of time. Some prefer lemon in the water.

After the battle is over examine your man carefully and attend to injuries promptly. If your man lost he will be depressed, and all injuries will seem serious to him. On the other hand, a winner will make light of his injuries and will be anxious to get away. It is up to you to face the situation and take care of your man. A Turkish bath followed by a good rub is a very effective means of relieving the after-soreness and bruises.

The problem of making weight is a bugaboo to many a boxer who has made his mark in a given class. A fast-growing youth—and these predominate in the fistic game—has great difficulty in keeping his weight within hailing distance of the class in which he has attained more or less distinction and earning ability. He may be a contender among the lightweights, but as

soon as he becomes a welter he is forced to start from the bottom of the ladder. Not infrequently his weight is just too much for the lower class, and yet he cannot approach the poundage of the class above without showing a loss of speed. Of course it is healthier for a growing youth to build up rather than try by means of various unnatural measures to keep the weight idown. It is possible by means of intensive effort to reduce considerably, but if one is reducing more than three or four pounds below his apparent "best" or "natural" weight, he certainly is not doing himself any good, and may be courting a lot of trouble. It is a safe bet that he will not enter the ring in anything approaching his usual form. True, a lot depends on the condition the man is in before he starts reducing. If he has fattened up he can lose eight to ten pounds and yet be the gainer. On the other hand, if he is down "fine," every pound he takes off is not only at pound of flesh but also a pound of blood.

How is a man going to determine whether it is advisable for him to reduce or give it up and start building up for the higher class? In this matter I do not believe the wisest and most ex-

perienced of trainers should act without consulting a physician. And my summary advice is: if you are a growing youth and have difficulty in keeping your weight down to a given mark, talk things over with your physician.

There are a number of effective measures for reducing, and you will have to choose those most suitable for your needs and circumstances:

1. *Drying out.* This is undoubtedly the most effective. When you go through a day's training routine you generally lose from three to eight pounds, depending on your weight and intensity of work. This weight is 90 per cent water. When you are through exercising you are very thirsty, because the body wants this water back. Under normal conditions you drink until satisfied. On the morrow, when you step on the scales, you have regained almost all of the lost weight. Suppose, however, that although craving water you do not drink to satiation but just enough to allay the thirst; it stands to reason that if you do not drink the water needed to replace the loss you will be losing weight, the equivalent of the missing water. This is the essence of the drying-out process. You sweat out more water than you take in. And the more you

have to reduce the less water can you rake and the greater your thirst. Many an old trainer can tell you tales of men who have been driven almost insane by the overwhelming thirst incidental to drying out.

Many boxers in at final desperate effort to "make weight" undergo a severe "drying-out" routine the last forty-eight hours before the contest, taking absolutely no liquid for the last twenty-four hours. At times they resort to purgatives in order to further deplete the body of fluids. Of course these extreme measures are bound to weaken the boxer.

2. *Massage*. Here is another very effective method of reducing. It breaks up the fatty tissue, which is carried out of the body as waste. The advantage of this method is that the boxer is passive while being massaged, and is thus able to save his own energy. But massage alone will not reduce much weight, and is a rather slow process.

3. *Dieting*. Of course limiting the amount of food taken will cause a loss of weight. Similarly to the question of water-supply for the body, if insufficient food be taken the body begins to lose weight; but this will also result in

weakening the body. A man in training must have good food, and plenty of it, or he will lose strength and energy, which are two of his must vital aids in competition. Consequently, an intelligent trainer will not advise you to cut down the amount of food, but will limit the percentage of starchy foods, such as potatoes, bread, beans, etc., and fatty foods which can be temporarily dispensed with, with no harm to the body.

4. *Sweating* is, of course, helpful in reducing, but if indulged in too freely, or too often, leaves the body pepleless, the muscles softened and lacking strength. Thus, if you are going to use sweating for reducing purposes, do not use it more often than once every four or five days, and let the man be the sole judge when he has enough. When he tells you he has enough, don't argue with him. Time and thermometers are not as reliable judges as our own nervous system.

5. *Exercise*. The more rapid the exercises the more effective they are in reducing. There is a rule that rapid exercises break down tissues, while slow exercises build. Don't try to reduce by increasing the amount of exercise taken.

The body can stand just so much, and I have said before that there is such a thing as too much of a good thing. You may wear rubber or sweat shirts to increase the sweating.

In concluding the comments on reducing I want to repeat—consult a physician when in doubt as to whether you ought to try to make a given weight. If he approves, be sure to allow yourself plenty of time so as to reduce gradually.

The building up of weight is a lesser problem, especially with growing youth. Systematic training at a moderate pace, good food and plenary of it, with an increase in starches and fats, and lots of sleep have never failed to produce desired results.

HINTS AND GLINTS

“Second wind” is the adjustment of the heart and the lungs to the increased demands upon them. No manner or amount of training can wholly eliminate this phenomenon of “second wind.” But one of the chief objects of training is to shorten the duration and lessen the acuity of the incidental distress; in other words, to get the “second wind” quickly and easily.

Surplus energy is vital to an athlete. That is why it is advisable to taper off training and “lay off” entirely the last day or two before the contest in order to store up plenty of surplus energy. It is questionable whether any athlete has enough physical stamina to carry him through a very severe contest. However, a true athlete can always fall back on “guts.”

“. . . When there is nothing in you except the Will which says to you ‘Hold on!’”

The “never-say-die spirit” comes in handy quite often in boxing.

Keyed Up.—It is essential to be mentally on edge to do one’s best. Expect to “feel nervous as a cat.” If you feel at peace with the world, you are not going to do your best.

When a man isn’t doing well for some reason which may be clearly apparent to a trained observer, he usually blames a “jinx” or claims that the “breaks” are against him. Funny how the mean “jinx” always picks on losers and the “breaks” always go against him.

Don’t allow an opponent to keep your man waiting for him in the ring. Make sure that this old stunt of getting one’s “goat” isn’t pulled on your man.

“Goat-getting” is a favorite pastime with many boxers. You want to prepare your man for unsportsmanlike jabber.

Milk does not “cut the wind.” Anything that lies around in the stomach fermenting and putrefying will “cut the wind” by causing pressure on the overlying heart and lungs.

After exercise drink all you want but in small amounts at a time, and use cool, not ice-cold, water. This stuff about not drinking after exercise is sheer bunk.

Some trainers “dry out” their charges even though they do not have to make weight. Their theory is that the drying out increases the speed of the boxer. This is contrary to physiology. A water-logged body may be slow, but a normal body is at its maximum speed. Most likely this drying out hastens fatigue.

CHAPTER XXI

BOXING INJURIES

In outlining some of the common injuries which are apt to occur in boxing and the first-aid treatment for each, I want to emphasize the importance of realizing one's limitations and thus avoid fooling with injuries which should be referred to at physician. For a layman to accept a responsibility which may involve the welfare and perhaps even the life of a man is sure sooner or later to cause regret. I would strongly urge—when in doubt, pass the buck to a physician.

In handling injuries be clean, be careful, be aseptic, be thorough, be considerate—don't be unnecessarily rough; bodily tissues are not made of rubber nor of steel. Don't fool with fractures and dislocations. In an emergency act coolly, confidently; don't listen to every Tom, Dick, and Harry.

The Hands.—A boxer's hands are his one constant source of worry. Well-conditioned hands are absolutely indispensable. Some men

are naturally endowed with strong, wide, thick bones; others have wiry, fragile ones. Carpentier and Delaney had almost constant trouble with their hands. In the preliminary training spend some time developing the muscles of the hands and wrists by means of special exercises, such as:

1. Flex fingers and forearm tightly. Extend fully. Repeat until tired.
2. With fingers flexed and arm muscles tensed, bend wrist forward and backward and side to side.

Various spring appliances are used for the same purpose but the above exercises carried out with a vim will suffice. Soaking the hands in salt solution or in rubbing-alcohol will toughen the skin but will have no effect on the underlying muscles and bones.

The most common injuries of the hand and wrist are:

Sprain of the Wrist.—The symptoms are pain, more or less swelling, and unwillingness to use the joint. In any severe sprain it is well to keep in mind the possibility of a fracture and try to get an X-ray to eliminate this possibility. The treatment consists of strapping snugly

with adhesive. The following day remove the strapping, soak the joint in hot water for about half an hour, then massage upward toward the arm. Restrap. Repeat the treatment daily or even twice a day until all pain and swelling disappear. Then start mild exercise of the joint, increasing it gradually until the joint regains its former strength. Keep it in a wrist support for some weeks.

Fractures and dislocations about the wrist-joint are not uncommon. The surest way to determine the presence or absence of either is to have an X-ray taken. The chief symptoms of any dislocation are a firm prominence about the joint which should not be there, "locking of the joint," pain, and swelling. if on gently moving the joint you feel roughened edges of bone, or the crackle of fragments of bone, refer the case to a physician. Most fractures heal in six to eight weeks—the smaller the bone the more rapid the healing. Dislocations after being replaced should be treated as sprains.

Sprain of Thumb.—This is a very common injury, especially with beginners, who perch the thumb on top of the fist. Apply heat in any form—hot towels, immersion in a pan of hot

water, or a hot clay poultice. Massage is a great help. Strapping with adhesive helps support the weakened ligaments during the healing stage.

Dislocation of the Thumb.—You feel the rounded projection of the bone, which is out of its normal position. Getting hold of the tip of the thumb, pull steadily, while you gently force the dislocated part back into position with the other hand. Don't jerk; pull steadily. After replacing, treat as a sprain.

Fracture of Thumb.—Not uncommon. You may feel the uneven edges of bone or hear the crackling sounds which suggest a fracture. An X-ray should be taken to determine the exact position of the fragments. If a chip of the bone projects through the skin, do not replace it—take the man to a physician immediately.

Fingers are subject to the same injuries as the thumb, though less frequently. The symptoms and treatment are the same as those outlined for the thumb.

Sprain of the Ankle.—The symptoms are: Swelling of the joint, pain, and unwillingness to use the joint. As soon as the injury occurs apply a snug bandage to the joint and plunge the foot in ice-cold or very hot water—either

extreme will serve the purpose of stopping further internal bleeding. This should be continued for from fifteen to twenty minutes. The next step is to strap the joint with adhesive. Unless you know how, put on any sort of a snug bandage and cart the injured man over to a physician. The object of the strapping is to support the torn ligaments and help in hastening the reduction of the swelling. The following day remove the adhesive, plunge the foot in hot and cold water alternately (three minutes in hot, one minute in cold) for from thirty minutes to one hour. Massage upward, striving to reduce the swelling. Dry the limb thoroughly with alcohol and restrap with adhesive. Continue this treatment until normal function is restored. Rest of the joint is advisable for the first day or two, but after that, walking around, even though with difficulty, will hasten the healing. Diathermy heat is most effective in the treatment of athletic injuries, but only physicians are permitted to use these high-voltage electrical machines.

Sprains of the knee are infrequent in boxing. The routine of treatment is the same as for a sprain of the ankle.

Wounds. — Abrasions, cuts, and “glove

burns” should be taken care of promptly and properly. Face wounds can be washed with peroxide, rubbing-alcohol, or ether—you do not want to disfigure the face by painting it with iodine or mercurochrome. The latter can be used on wounds of the limbs and of the trunk of the body. To hasten the healing of a wound apply balsam of Peru or unguentine on sterile dressings.

Cuts are rather frequent just above the eyebrows, where the skin is comparatively thin and lies right over a projection of bone. If stitching is indicated, consult a physician. If the wound is small, wash with peroxide or alcohol, and approximate the edges with a strip of adhesive which has been flamed, or with collodion. If your man gets the cut in the course of a bout, wipe the blood off with a sterile piece of gauze and pour on the collodion. Be careful to protect the eye, since if you get collodion into the eye you will disable your man—keep a towel over the eye while you pour the collodion. As soon as it dries, place a strip of skin-colored sticking-plaster on top of the adhesive. You may object to the adhesive because it forms a target for the opponent to shoot at, but you know that the ex-

posed bloody cut is just as much of a target, so let us at least protect the wound from infection. Some trainers dust the wound full of aristol or bismuth—formic iodide powder, which serves to stop the bleeding and acts as an antiseptic. Strips of adhesive may be placed over both eyes to distract attention from the injured one.

Contusions—Bruises—Sore Spots.—The skin is black and blue and there is more or less soreness over the contused area. Apply heat in any form—hot towels, baking, etc. Follow with gentle massage to break up the coagulated blood and hasten its removal. Do not ignore bruises, especially if they are extensive. Quite often the coagulated blood changes into gristle or even bone, which may disable the part permanently. Infrequently this blood may become infected, forming an abscess.

Black Eye.—If you are in position to treat it as soon as the injury occurs, apply ice or ice-cold water with pressure, the object being to stop further bleeding from the ruptured blood-vessels. About an hour later start applying heat, which softens the coagulated blood and hastens its absorption. The more persistent your heat applications, the quicker will you rid your man

of the “shiner.” If there is pain in back of the eyeball or any difficulty of vision due to the blow, consult a physician who specializes in eye complaints,

Hemorrhage from the Nose.—Not at all due to the power of the punch. Some bleed easier than others. Bleeding from the nose is usually due to a rupture of a small blood-vessel along the inner nasal wall. In most cases the bleeding tends to stop by itself. Plugging the nostril with a strip of fresh salt pork or bacon is pretty certain of stopping the bleeding. A plug of sterile gauze dipped in adrenalin is equally effective. If bleeding persists despite these remedies, call a physician.

Split Lip.—Occasionally caused by a blow jamming the lip against the teeth. It is at times quite difficult to stop the bleeding caused thereby. Here too a plug of salt pork or sterile gauze dipped in adrenalin will effectively arrest the bleeding. Compressing the lips against this plug aids in closing of the ruptured blood-vessels. After the bout have a physician examine the wound and stitch it, if necessary.

Teeth.—Knocked-out teeth cannot be put back. Teeth that are loosened should not be

pulled out, since they usually grow firm again. Consult a dentist.

Fractured Jaw.—Rare in boxing but occurs. The chief symptoms are inability to move the lower jaw, pain on trying to move it, and irregularity of outline of the jaw. Fractures of the jaw should be treated by dentists expert in this type of injury. Wiring is the modern method of immobilizing a broken jaw.

“Cauliflower” Ears.—This deformity is due to a blow on the external part of the ear. A blood-vessel ruptures and the escaping blood fills the space between the two layers of skin. If left untreated, this blood tends to harden, and is changed into gristle and even bone, so that an old “cauliflower” will feel quite firm. Proper treatment can help avoid this. As soon as the injury occurs apply ice-cold applications, with pressure to stop further bleeding and reduce the swelling. Some hours later begin to apply hot towels and massage the ear pretty forcefully, pressing the contents toward the scalp. If the heat and massage do not reduce the swelling, go to a physician who will make a small incision and scrape out the coagulated blood.

Fracture of the Nose.—In any severe blow to

the nose it is advisable to examine carefully the small bones comprising the nasal ridge. If the "cave-in" is clearly apparent consult a physician. The sooner the broken fragments are forced back into position the better the chances of restoring the nose to normal. Severe bleeding may complicate a fracture of the nasal bones.

Knockouts.—I have previously discussed the effects of various "knockout" blows. Here I will outline the treatment. Don't be too hasty in lifting the man to a sitting or standing posture. He is better off flat on his back until his heart steadies down to its normal pace. Great harm can be done by sitting up a man who has fainted or has been knocked unconscious. Give him smelling-salts to sniff and apply cold water to his face and back of the neck, and he will probably come around quickly, unless in falling he banged his head rather hard. In this case he must be treated as one suffering from concussion of the brain—which is a job for a physician. If the knockout occurs just before the bell, go through the suggested routine, but a little faster. If your man recuperates quickly let him go on.

Nausea.—Occasionally a highly strung ath-

lete will complain of nausea just before a contest. This is usually due to the presence of undigested food in the stomach. He may have eaten late or the food remained undigested because of his extreme nervousness. If he vomits, do not worry, he will be better off. Both for nausea and vomiting give him a teaspoonful of aromatic spirits of ammonia in a wine-glassful of water.

Stone or Heel Bruise.—This injury most commonly occurs on the palm of the hand or the heel of the foot. It is a deep bruise of all the soft tissues between the skin and the underlying bone. Get a strip of sponge-rubber or felt, cut it to fit the palm or the heel, then cut out a hole which is to fit over the injured area. This will protect the bruise from further injury, and heat and massage will hasten the healing.

Cramp of Muscles.—Generally due to over-training of the part. Loosening-up massage movements, with the application of some “hot” oily liniment, will prevent cramps..

Contusion of Scrotum.—Generally due to a foul blow, Apply ice-bags, and raise the hips higher than the head.

“Gym. Itch.”—A skin irritation due to fail-

ure to dry the parts or at times to an infection. Keep the parts thoroughly dried. Apply 10 per cent yellow oxide of mercury ointment once daily.

Blisters are not infrequent, especially at the start of a training season. If the blisters are large they should be pricked at the base with the point of a needle which has been sterilized by heating in a flame. Paint the skin with iodine or alcohol before you prick the blister. Squeeze out the contents. Then paint the blistered skin with tincture of benzoin, and when this dries place a strip of adhesive over the area and forget about it for a few days. The tender skin underneath the blister will harden and the blistered skin will fall off. Never cut off blistered skin; it protects the tender skin underneath.

“Stitch in side” is due to the accumulation of gas in the large intestine, which when distended gives you the sensation of “bursting” and considerable pain. It is caused by poor digestion. Gently massage the part until the pocket of gas is loosened.

Flat Feet.—See an orthopedic surgeon.

Ingrown Nail.—Learn to cut your toe-nails straight across and not rounded. An ingrown

nail causes redness, pain, swelling, and disability. If deeply ingrown the nail will have to be excised, that is, cut out. If only slightly ingrown it may be possible to coax it to grow outward by shoving plugs of iodized cotton under the buried part of the nail and thus lifting it.

Stiffness of Muscles.—Hot baths are the best treatment for the stiffness which occurs after exercise, especially at the start of a training season.

Swollen Glands.—Consult a physician.

Soft corns are always caused by failure to dry oneself thoroughly after a bath. Most common between the toes. Keep the parts dry with powdered boric acid and keep the toes apart with pads of cotton.

Sweaty Feet.—Bathe the feet frequently in salt water. Follow by painting with rubbing-alcohol or tincture of benzoin or tannic acid.

Hard Corns and Callouses.—Paint the hardened tissue with 10 per cent salicylic acid in colodion for from four to six successive days. Then dip the part in very hot water for about half an hour—this will further soften the corn or callus. Paint the part with iodine to asepticize it, then scrape the hardened tissue carefully

with a dull knife which has been soaked in alcohol overnight, Be very careful to observe the utmost cleanliness—many a man has gone “West” paring corns with unsterile tools.

CHAPTER XXII

REFEREEING

You cannot referee without knowing the rules, knowing them cold, knowing them so they come to you without thinking, knowing them with the assurance that breeds no dispute. Not every situation in the ring can be covered by the rules—there will be plenty of occasions to test your judgment and ability to meet exacting situations.

A referee must be honest, game to the core, a clear thinker, decisive in his conclusions and actions, cool as the proverbial cucumber, a man without “nerves,” able to avoid the excitement reigning all about him, watching and recording as an automaton, impartially. When a decision is indicated it must come unhesitatingly, concisely, and in words and tone that leave no doubt as to their meaning. The referee must exercise the strictest control in the ring and yet inoffensively and without bullying the boxers. He must be active enough to move around to advantageous positions and yet always remain

in the background. inconspicuous, quiet. There is no place in the ring for the official who plays to the gallery. The behavior and methods of our big-league baseball umpires may well be studied by those aspiring to be athletic officials.

The referee must not allow himself to be influenced by any considerations except those of the ring. He must not think of pleasing the promoters, the boxers, or the public, unless it be by absolute impartiality and thoroughness of his work in the ring. Even the best of referees will err occasionally. Learn your lesson, avoid the error next time, but don't change your decisions nor admit to even your closest friends that you realize you erred. When people place faith in you they expect you to make good. When the torrents of abuse have drained away, your error will be forgotten, because in spite of their resentment there is an feeling that you called the play as you saw it, and to err is human. Should you change your decision or admit the error, your reliability will be forever questioned. Your fair decisions will often meet with loud disapproval; expect it; don't forget there are two men present and partisanship befogs judgment. No matter which way your decisions go,

there is always a contingent to ride yon. Call things as you see them and abide by the results.

Exactly what the referee's duties are is determined before he goes into the ring. He may be the sole official, and then his responsibility is, of course, greater. The arrangement of having two judges and a referee is fairer to everybody concerned. After all, it is no easy matter to follow two fast men in the ring and make them obey the rules and at the end know which one is the winner. If one of the contestants clearly outclasses the other, it is, of course, quite easy to draw conclusions. On the other hand, where the match is a pretty even one, the referee is hardly in position to draw fine lines.

In judging a contest, the referee must take in consideration:

1. *Offense.* The quantity and quality of successful blows, the number of blows delivered, the kind of blows, the skill of delivery, and the punishing power of the blows. The man who is carrying on the offense deserves more credit than the one who is satisfied to remain on the defense merely countering occasionally.

2. *Defense.* Credit must be given for clever defense.

The question of disqualification may arise. Dempsey is said to have fouled Sharkey, but the referee failed to see the foul. Some weeks later Paolino was disqualified for fouling Delaney, and the decision was questioned by most who saw the fight, including the sport writers. When a referee faces the problem of controlling what appears to be foul fighting he needs to be both judicious and stern. He must warn the offender in words that carry the threat of disqualification. (Paolina claimed he did not know what the referee was telling him, since he does not understand English.) If the foul blow is an accidental one, a warning is sufficient. On the other hand, if there is a suggestion of deliberate attempts to hit low, persistence in the use of the rabbit punch, hitting with the heel of the hand, wrist, or the elbow, or backhand blows, let him know firmly, especially if you have an opportunity between rounds, that you will disqualify him if he continues his tactics. Should he repeat the offense in the face of your warning, disqualify him. There will be a howl from his adherents, the whole crowd may feel enraged at being deprived of their money's worth of battling, and some of the gentlemen

of the press may do a little roasting on their own account—but you have got to do the things as you see them and abide by the consequences.

Every once in a while you will run up against a fake match. It is pretty hard to get away with anything before a mob of fistic experts in the glare of lights. We don't see much of this kind of stuff in the big cities, but hear of many a "fake" being pulled off in the "sticks." If your suspicions are aroused, watch their blows. Are they following through or pulling? Are they missing many? Warn them and then throw them out.

CHAPTER XXIII

BRAWLING

No decent man welcomes a street brawl, but occasionally it is unavoidable. It is well to be always ready to take care of oneself with the fists—it is probably the best way of avoiding trouble—and yet have the poise and self-control essential in dodging unpleasant encounters which invariably leave you with the feeling that you have cheapened yourself.

If you have learned the elements of boxing you can face trouble with confidence. Probably the first essential in a brawl is to keep cool. The resentment, the unpleasantness, and the circumstances tend to upset your mental poise. If you lose your head and proceed to swap punches, the chances are all against you, and even if you do manage to come out on top, you will be sporting souvenirs of the occasion, such as a black eye.

Keep cool and carry the fight to your opponent. Dance around your man and lace out straight lefts to his head and body, watching for an opening for your right. You'll get the

opening, since street-brawlers rarely think of defense. Watch your own defense; you ought to have no difficulty in blocking his wild swings. It's ten to one that his first blow will be a right swing, and to your face. An untrained man never thinks of the body, and loves to swing wildly. Time his right, step inside of it, and let drive your right for the button, immediately following with a left to the "mark." Whether you land or not, jump back, and then promptly return to attack. Don't get too close—avoid infighting and wrestling. Jab him continually, shooting the right at every opportunity. Hit for the eye, the nose, the chin, the throat, and the "stomach." Keep cool, keep cool, keep cool.